

DRAMATIC MIRROR.

Vol. XXV., No. 631.

NEW YORK: SATURDAY, JANUARY 31, 1891.

PRICE TEN CENTS.

ONLY
A
SKIRT
DANCER.ESSRS. Hustle &
Hardup, managers
of the Jollity
Theatre, were

deep in anxious consultation in their mysterious and inaccessible retreat under the stage of the famous temple of amusement which they control.

Business was bad at the Jollity Theatre; so bad, in fact, that they were behind in their salary list and had sent out to the newspapers a paragraph stating that the fire department had twice protested against the reckless overcrowding of the Jollity Theatre and now threatened to revoke the license of the house unless the fatally successful play, "Grandpa Jack," was withdrawn from its stage.

This paragraph was read by that eminent practical dramatist and astute observer, Mr. William Freelance and pronounced by him to be "the masonic signal of distress." Therefore Mr. Freelance dropped in to see his old friends, the theatrical *entrepreneurs* and found them, as described in the first paragraph of this story, deep in anxious consultation.

He received a hearty welcome, for he was not only a versatile and eminently practical dramatist, but a young man of infinite resource and experience as well.

"Billy," cried Mr. Hustle as he grasped the visitor's hand, "you're just the man we wanted to see. Take a seat on that zinc trunk and let us have your views on the situation."

"If I am not mistaken," observed Mr. Freelance, "you want something that can be produced on an unparalleled scale of magnificence and at an actual outlay of about nine dollars-and-a-half."

"Certainly not more than that," rejoined Mr. Hardup, gravely, "and we're particularly anxious to get something that will draw at least that amount into the house."

"Well, then, why in the world don't you take a look at the other theatres, see what their drawing features are and then give the same attractions here? What shows are pulling money now?"

"What shows?" said Mr. Hustle, "there's the 'Old Barnyard' at the Academy and the Agricultural Show across the street."

"Showing a distinct popular demand for bucolic art," interposed Mr. Freelance.

"And down on the Bowery they're packing the house to the doors with the Governor's Pardon, or Saved from an Electric Death. And

her do that dance of hers over her mother's coffin. She wants to introduce it in that scene where she swears to be revenged for her brother's death and have it billed on the programme and on the three-sheets as the 'Corsican Maiden's Dance of Vengeance.'"

"Very well, we'll give her a part with all the dancing in it she wants," rejoined Mr. Freelance, pleasantly. "Borders is kicking, too, isn't he? What does he want?"

"About four hundred-and-fifty back salary," remarked Mr. Hardup, gloomily.

"And is stuck on playing an old farmer and going out starring in a piece some fool has written for him called 'The Old Woodshed.' Thinks he can make a fortune with it," added Mr. Hustle.

"Very well," continued Mr. Freelance making notes on a sheet of paper as he talked. "here's your plot and it won't take any time at all to fill in the dialogue. Meantime it'll keep Livingston and Borders quiet for they'll both be dead stuck on their parts. The first scene shows Livingston as a simple village beauty in the kitchen of the old farm-house up in New England. There's stuff enough lying around the theatre to fake that scene up from so it won't cost you a cent. Borders is the old father and in the evening she does a dance for him that was taught her by her mother in happier days. A belated traveler stops with them, and sees her dance. He offers her a hundred cases a week to do the dance at his theatre, for he's a New York manager taking a vacation."

"How would it do," suggested Mr. Hustle, grimly, "to have the curtain go down on a tableau with Livingston taking the centre of the stage and exclaiming: 'I'll follow you gladly to the end of the earth if you will pay railroad and hotel bills for my maid and my poodle dog.'"

"You don't want too much realism in this play," replied Mr. Freelance, "it's to be built on a poetic, ideal, romantic and, I may add, an economical plane. Well, the second act shows her in the great metropolis, standing on the Brooklyn Bridge at midnight—you've

got that set in stock—practising the 'dance. Now the villain appears in the person of a rival manager who tries to tempt her to break her contract and play with him. He says he will be ruined if she refuses. She declines his offer and then comes the great sensational scene. The manager throws her off the Bridge but she catches on the cable net-work and is saved. He thinks she is dead and goes off to spread the news. The next act shows the theatre on the night, announced for her debut. The news of her death has advertised the house, and it's packed to the doors because her own manager has announced that by special arrangement he has secured Signorita Boneo, the famous dancer from the Tarentula Theatre in Madrid."

"The rival manager has been invited to sit in a box and see the show and you have a splendid scene with a group of Spanish mandolin players. She does the dance so beautifully, that the rival manager becomes wildly enthusiastic, climbs over the edge of the box to the stage and offers her a cheque for five hundred dollars if she'll come over to his

theatre and do the dance. Then comes the climax!"

"What's that? does she try to cash the cheque at the bank and then do the Corsican Maiden's Dance of Vengeance?" asked Mr. Hardup.

"No, but she suddenly removes the black lace veil she wore during the dance and reveals herself to the villain, who is at once seized by two policemen. Then by a quick change she becomes a London Gaiety girl and the curtain goes down on a picture showing her doing a skirt dance and the policeman putting handcuffs on the villain in the background. What do you think of that for a play?"

Mr. Hustle looked at his partner and Mr. Hardup returned the look with a significant nod.

"And what do you propose to call the play?" asked the senior partner, who had been deeply impressed by the exciting plot as unfolded by the gifted dramatist.

"I should call it

FROM THE BARNYARD TO THE STAGE,

OR,

ONLY AN ORIGINAL LONDON GAIETY SKIRT DANCER."

J. L. FORD.

THE REPRESENTATIVE.

On January Evening Post, Jan. 1.

THE NEW YORK DRAMATIC MIRROR is a

clean, well-conducted and comprehensive

publication. It is, in fact, the representative

American theatrical paper.

THE HANDGLASS.

PROFESSOR HERRMANN threatens to give a

mystic representation of The Clemenceau

Case, and there are five and twenty Las out

of engagements who are willing to mystify at

cut rates.

FROM BROOKLYN.

He strode along the crowded street,

With dark and lowering mien,

With patent-leathered, lissome feet,

And manner of a Kean,

Grim purpose on his brow was writ,

(His collar was of fur)

But he couldn't act a little bit—

He was an amateur!

NATURALLY.

"I HEAR that the profession is delighted

with the picture, 'The Ghost Scene from

Hamlet' recently presented to the Actors'

Fund."

"Yes, they say one can almost see the

ghost walk."

SOME one has discovered that Blue Jeans

translated means severally, in—

New York, Blue Jeans.

Indiana, Blue Jeans.

France, Bleu Jeanne.

Germany, Plue Yahns.

Russia, Blukovitch Janovitch.

Spain, Blahestajen.

Norway, Blusveck Jensen.

Hindo-tan, no record.

Wales, Bleisteddofellalanaffdyn.

Italy, Blacitaccichechianti.

As an article in a Sunday paper telling how

different actors study parts, omitted to men-

tion the methods of several well-known The-

pians, two of which we subjoin

"How do I study a part?" said Edward

Sothern, who was discovered in his room en-

scoscened amid rose pink cushions and attired

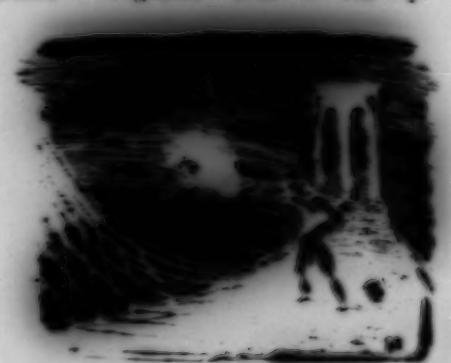
in a dainty brocaded dressing gown "I do

not study them at all. I throw myself up

against a part, metaphorically, as though it

were a page of Browning that I wanted to understand; after that I trust to luck and the prompter. But pardon me, I must resume my breakfast. You'll have one with me, won't you?" and he waved his hand gaily towards a plate of muffins, while an electric tablet on the wall fell into place, displaying the words, "This is my busy day."

Francis Wilson was discovered in his dressing-room with a powder puff in one hand and a bottle of Milwaukee in the other. He gave a delirious laugh when the reporter entered. "Why, my dear boy," he said, "I never study. I just go on, and say any little thing that occurs to me. You've noticed that I am somewhat disconnected at times, have you not? Well, you see that's the benefit of having one's own company. I do all the kicking myself." And he looked significantly at the door through which the reporter vanished.



BINKS.—"I see Wayoff is starring in the play, 'Our Flat.'"

BONES.—"Playing the title role, I presume."

MRS. KENDAL'S daughter is accused of writing the following stanzas. It is to be hoped that the charge cannot be substantiated.

The sea was dark and cloudy
The win was blowing wildly
And then I saw my darling
Coming in the distance
I kissed him, he kissed me

Next week I was on the beach
I was married to my darling
And we kissed each other like of old
We were so happy when we thought
Of olden times when we were young

Years past, and we were happy
Like before. But one dark
Night, my love was ill,
She had the whopping colic
And when the doctor came
Alas she was dead.

Then Harry on his knees he went
And praid that he should follow her
He died, and after many years
He met and they played
In heaven and thought of
Olden times when they met on the beach
and kissed each other when
Not Married.

A MISUNDERSTANDING.
MR. SAYMUCH (*to Opera Queen*).—"You are like a lily of the field. You toil not neither do you spin."

OPERA QUEEN (*slightly offended*).—"Then you haven't seen my dance in the last act."

JAMES OWEN O'CONNOR'S Chicago audiences are searched as they enter the theatre for fear that they may have tired eggs, weary vegetables or deceased cats concealed about their persons.

THE author of the Japanese play, produced some time ago, is at present suffering from nervous prostration. The audience had only recovered when the author was stricken!

WINGLETS.—"I hear that Rahnter is having full houses over in Williamsburg."

FOOTLETT.—"Very probable. Like attracts like, you know."

A MILE A MINUTE, the play soon to be produced, is supposed to be a burlesque on the post-office special delivery system.

"I WISH I were an asp," said Staggeract.

"Why so?" asked his friend Lonesum.

"Because then there would be some chance of my getting an engagement."

FIVE living ostriches were features of last Sunday's "sacred" concert.

PROVIDENCE is a long way from New York. A young man lectured there the other night on "The difficulty with the Theatre," and opened his remarks by saying that he had only been once in his life to see a play and that was The Old Homestead.

FAR THE BEST.

With a view to the future, Jan. 1.

THE MIRROR is by far the best publication of its kind in the country.



there's a London Gaiety Skirt Dancer on every block."

"And a Spanish fandango going on every other block," said Mr. Hardup.

"Very well," exclaimed the dramatist, "what you must do is bring out a piece introducing all these features that are filling the theatres all over town. The play should also be written to fit the requirements and limitations of the theatre and the exigencies of the moment."

"What do you mean by the exigencies of the moment?" asked Mr. Hustle.

"Salaries chiefly, secondly the personal tastes of the artists. To begin with there is my charming friend, Miss Pearl Livingston making a great row because you've owed her five hundred dollars since last season and also because she can't do that dance of hers."

"The infernal cat," cried Mr. Hustle excitedly. "I believe she'd kick if they didn't let

AT THE THEATRES.

Broadway.—*Guido Ferranti*.

Tragedy, in three acts, by Oscar Wilde. Produced Jan. 26.
 Guido Ferranti.....Lawrence Barrett
 Simone Gesso.....Frederic Vroom
 Bernardo Cavalcanti.....Beaumont Smith
 Count Morano.....John A. Lane
 Beatrice.....Minna Galy

Although Guido Ferranti—or The Duchess of Padua, as the author originally christened it—is decidedly modern in text and structure, the ingredients of the plot are time-honored.

Many of the favorite materials of the tragic drama of the good old days, when blood was spilled on the stage with much freedom and gusto; when the dagger, the poison cup, the headsman's axe and the black mask were regarded as essentials, and when the *dramatis personae* ramped and roared through five long and sanguinary acts, are re-suscitated in this play, which fairly steams with assassination, suicide, and other pleasant crimes.

There is neither pithiness nor poetry in the dialogue of the new play that Mr. Barrett, with his admirable perseverance in producing new works presented on Monday night at the Broadway to an audience whose curiosity had been piqued by the jealous concealment of the author's identity. It is not "literary" in the highest sense, it is not the composition of a scholar or a poet. It is not the product of a large brain or a fervid fancy.

But on the other hand, the speeches—though betraying none of the rich imagery or the intellectual depth and subtlety that we have a right to expect in a play that claims rank as a genuine tragedy (a term that is often misapplied nowadays)—are dramatic and not without a forceful simplicity that carries weight, if not always conviction.

The piece is constructed more with a view to the accomplishing of certain telling effects than to the revelation of noble or natural phases of human character. Considered from this standpoint and judged by this aim, Guido Ferranti may be set down as a successful effort. While the hero and heroine act with little regard for consistency or truth, while their motives are occasionally hidden so completely as to defy discovery, while the threads of the story are sometimes tangled as hopelessly as the telegraph wires were tangled in this town on Sunday morning, it must still be frankly conceded that the movement of the plot is exciting as well as eccentric, and that from the beginning of the third act to the end of the play the interest is sustained without interruption.

In viewing Guido Ferranti we must discard the microscope and pull out the telescope, which, as Doctor Holmes tells us, is the only instrument wherewith we can expect ever to discern a new Order of Things.

Thus studied we are able to extract a modicum of enjoyment from its tense and turgid story, its rapid action and its melodramatic situations. Of sympathy we can give little, either to the guilty Beatrice or the vacillating Guido. There are fragmentary suggestions of many plays in the plot and personages, among which Hamlet, Louis XI. and Romeo and Juliet may be casually mentioned. It is noteworthy that the strongest features are located at these very points of resemblance.

Guido's father has been murderously executed by Gesso, the aged and cruel duke of Padua, and the son makes a vow to avenge the crime—not, however, before he has conceived a passion for the duke's young wife Beatrice. While he is declaring this love there is brought to him a dagger, sent by a faithful friend to remind him of his duty.

At night he goes to the portal of the duke's chamber, repenting his vow and determined only to leave a letter on Gesso's pillow apprising him that he has escaped death because the instrument of vengeance has chosen to be merciful. But Beatrice has done the bloody deed herself. To remove the barrier that keeps her from her lover she has plunged her dagger into the old sinner's breast as he slept beside her. But Guido does not take this act in good part. He revolts at the crime and shrinks from the woman who has sought to reach him by such desperate means. Beatrice pleads in vain. Then she is roused to resentment by his scorn. She summons the dual guard; Guido is found with her blood-stained dagger in his hand and she accuses him of the murder.

Then ensues Guido's trial. The duchess strives to prevent him from speaking to the court in his own defence, but the majesty of the law prevails and she is silenced. Then Guido, instead of denouncing his fierce and unscrupulous accuser, proclaims himself guilty.

The last act occurs in the prison. Guido awaits the hour of execution. Beatrice enters his dungeon, drinks poison to expiate her crime, and bids him fly with the disguise that she has brought him. Guido refuses. The guard approaches to lead him to the scaffold. He learns that Beatrice has drunk from the fatal cup and he plunges a dagger into his heart and the lovers die together.

Guido and Beatrice are a curious pair of lovers. He shrinks from her because she commits the murder that he had made up his mind to do himself; she falsely accuses him,

because her pride is stronger than her love; he makes a false confession at the moment when her colossal cruelty has goaded him to a point when he is about to expose her guilt and perfidy; she grows penitent, tries to save him from the headsman, first settling her own fate, and he dies embracing the woman whose love had changed to hate and then again to love!

Could illogical inconsistency go further than this? Loves that grow hot and cold in this extraordinary manner under the pressure of external circumstances are neither compatible with the attributes of tragic heroes nor in keeping with the laws of human conduct.

Mr. Barrett, in Guido, had the lesser part of the two. He looked youthful and he played with earnestness and intensity, but his reading as usual, was marked with distressing haste, misleading emphases, and false intonations. In the fourth act, before the Paduan tribunal, he was at his best, for here his elocution was distinct and forcible and his action effectively dramatic.

Miss Gale was overweighted as Beatrice, which is a long and trying part, filled with outbursts of passionate, fiery declamation. Her appearance was decidedly beautiful, however, and considering the requirements of the character, it may be said that she came nearer to giving a satisfactory representation than her previous performances gave us reason to expect.

Mr. Vroom followed the lines of Irving's Louis, as the Duke of Padua, and he managed to give a graphic picture of the cruelty and cunning of the old tyrant. Mr. Smith was a dignified Lord Justice and Mr. Lane made what he could out of the small part of the impulsive Morano. The other characters were little more than lay figures.

Guido Ferranti offered no scope for elaborate scenic embellishment, but it was carefully mounted, nevertheless.

Bijou.—*The Nominee*.

A three-act comedy in three acts, adapted from the French of Alexander Bisson. Produced Jan. 26.

Jack Medford.....Nat C. Goodwin
 Leopold Bunyon.....Paul Arthur
 Colonel Murray.....Lindsay Hurst
 Porter Vane.....John H. Browne
 Mabel Medford.....Mabel Amber
 Mrs. Van Barclay.....Margaret Fitzpatrick
 Rosa Van Barclay.....Grace Kimball
 Annie Harrington.....Annie Sutherland
 Pete.....Stewart Allen

THE Viper ON THE HEARTH.

A one-act play in one act, by J. M. Campbell.

John Baxendale.....Nat C. Goodwin
 John Lyward.....Robert G. Wilson
 George Heriot.....J. H. Browne
 Ethel Lyward.....Grace Kimball
 Heskett Price.....Mabel Amber

Nat Goodwin, who has not been seen in this city for several seasons, received a hearty welcome from a host of admirers, who gathered at the Bijou on Monday night to attend his metropolitan production of *The Nominee*.

The substance of the piece is not exactly a novelty here. M. Coquelin appeared in the original French version, called *Le Député de Bombignac*, and Charles Wyndham caused considerable amusement in an extremely clever anglicized edition known as *The Candidate*.

An effort has been made in the present adaptation to Americanize the plot and characters, but the result cannot be said to accord with the customs of American politics. Moreover, the spirit of burlesque that Mr. Goodwin infused into everything he did and said in the course of the performance, made serious criticism an impossibility.

It is frankly claimed on the programme that the sole object of the piece is to amuse and excite laughter, not a very lofty object, to be sure, but one that was certainly accomplished.

Mr. Goodwin personated Jack Medford to the fullest limit of farcical license. But even in the broadest farce it is just as well to keep up the dramatic illusion. The explanatory asides of Jack Medford at the family breakfast, in the first act, should hardly be shouted across the table in a voice as if they were addressed to the guests at a public banquet. It would also be in the line of improvement to eliminate some of the coarse slang introduced in the dialogue. Taken all in all, however, Mr. Goodwin made a humorous hit in the character, a fact that was duly emphasized by the audience calling on him for a speech after the final curtain.

Lindsay Hurst and John H. Browne were acceptable in their respective roles of Colonel Murray and Porter Vane.

Margaret Fitzpatrick gave a conventional portrayal of a nagging mother-in-law, and Mabel Amber was a trifle too elocutionary as the amiable and lenient wife.

Annie Sutherland offered a realistic character sketch of a blackmailing adventuress, and Grace Kimball was satisfactory as Rosa Van Barclay.

The performance ran with gratifying smoothness, the play having had the advantage of previous representations in other cities.

A one-act play, with the dime-novel title of *The Viper on the Hearth*, preceded *The Nominee*. It served ostensibly to display Mr. Goodwin's ability to reproduce the Yorkshire dialect. His method was so unexpectedly

serious, and his make-up so deceiving, that he was not recognized at all by many in the audience, especially as there was some delay in the distribution of the programmes.

The plot deals with the machinations of Heskett Price to separate her step-sister, Ethel Lyward, from George Heriot, in order to secure him for herself. Ethel is thus induced to set her wedding-day with John Baxendale, who loves her with all the intensity of his honest nature. A letter from George to Ethel that Heskett has intercepted, and carelessly dropped on the stage, serves its usual purpose of setting matters right, and John joins the hands of the loving couple to slow music.

The compression of the plot made the succession of incidents rather absurd, as there was no time to lead up to them with anything like artistic illusion. The cast was up to the requirements of the piece.

New Park.—*A Straight Tip*.

A three-act farceal comedy by John J. McNally. Produced Jan. 26.

Dick Dasher.....James T. Powers
 Dennis Dolan.....John Sparks
 Kitty Dolan.....Emma Hanley
 Bedelia Dolan.....Emily Stowe
 Abner Hawkins.....Richard Gorman
 Jack Potsand Poole.....Peter F. Daly
 Daisy Dazzle.....Delia Stacy

James T. Powers, or "Jimmy" Powers, as the public of the Casino were wont to call their favorite singing comedian, appeared, on Monday evening, at the New Park Theatre, in a new play by John J. McNally.

Apparently, Mr. McNally has no very high estimation of Mr. Powers' peculiar gifts, for the vehicle he has provided him with to show them off is more remarkable for the incoherency of its plot and the number of its ante-diluvian jokes and Bowers "gags" than any real merit, literary or otherwise.

A *Straight Tip* made the public laugh, however, and it will probably put plenty of dollars into the pockets of the star. There is no story to interest the spectator, but there is plenty of rough-and-tumble fun, catchy music, pretty girls, and, as we said before, a number of old jokes which the farce-comedian gets off in his best style.

Mr. Powers is surrounded by several clever people—among others John Sparks, Emma Hanley, Richard Gorman, Peter F. Daly and F. T. Ward. The business of imitating a woman dressing her hair, which Mr. Powers was so fond of introducing at the Casino, is featured as a novelty in *A Straight Tip*.

The three acts are provided with effective scenery. The settings and business in act II, give a vastly better representation of a race-track than those in other and more ambitious plays do.

Mr. Powers essayed an imitation of Carmencita in the last act which was not altogether happy. It was a libel on the pearl of Seville.

People's.—*Hazel Kirke*.

The revival of *Hazel Kirke* drew a crowded house to the People's Theatre on Monday night last.

Effie Ellsler as Hazel Kirke acted her part with all the emotional power for which she has won so much praise in the past, and was honored with curtain calls after each act.

C. W. Coudock repeated as Dunstan Kirke, and received a perfect ovation. Frank Weston gave an excellent personation of Aaron Rodney, and Adolphe Lestina made a decided hit as Pittacus Green. Clifford Dempsey looked handsome and manly as Arthur Carrington.

Lillian Daly was seen to advantage as Polly Putton. Loula Porter was equally pleasing as Mercy Kirke. The rest of the cast were competent.

Next week, After Dark.

Standard.—*Claudius Nero*.

The spectacular drama of *Claudius Nero* came back to New York on Monday night. It is now under the management of W. A. Brady, and may be seen throughout the current week at the Standard Theatre. Wilton Lackaye appeared in his original role of Nero, and Alice Fischer was again seen to advantage in the part of Agrippina. Marie Rene played the character of Acte in a graceful and telling manner. All the minor roles were in competent hands and the supernumeraries were well drilled.

The specialties introduced were the lions, a very wonderful exhibition of feats of strength and of tableaux vivants by the Marks Brothers, and some excellent dancing by Madame Gilbert and a troupe of coryphées.

Tony Pastor's.—*Verdity*.

Tony Pastor's through the timely forethought and liberality of its management, still continues to offer to the patrons of the theatre a most amusing and entertaining variety bill. The one presented this week is particularly good from top to bottom, and was evidently greatly appreciated by the large audience present on Monday night.

Ryan, the xylophone player, gave a grotesquely comic performance. Delhauer, the wonderful man-frog, was as frog-like as ever. The St. Felix Sisters were pretty and graceful in their dancing specialties, and Edwin French in negro songs and banjo solos was

reminiscent of the palmy days of minstrelsy—the days when the banjo was a favorite.

Fielding did some clever feats in juggling and John E. Drew was very funny in his eccentric Irish character sketches. The Glinserettis, a troupe of acrobats, called forth much applause.

Maggie Cline's songs brought down the house, and the pantomimists, the Lorellas, wound up the performance with a ludicrous exhibition of a stage trick called Decapitation, the simple *dénouement* of which should cause Herrmann to blush with envy.

It must not be forgotten that Tony Pastor appears at every performance. His songs are always jolly and topical and funny, and, on being thrice recalled on Monday evening, he gave the audience "The Same Old Lie," with great effect.

Jacobs'.—*Money Mad*.

Steele Mackaye's popular melodrama *Money Mad*, was received on Monday night at Jacobs' Theatre with plentiful signs of approval by a large audience.

Kate Tonguay, Marie Dronah, Hugh Wallace, Charles B. Hanford and Ben Hendricks repeated their former success, and the character of Aunt Phillis, the negro servant, was very cleverly drawn by Mary Bird.

Margaret Bradford as Kate O'Neil was graceful, but her acting was at times rather feeble, and Louis N. Glover was only moderately successful as the villain Cary Haskins. The drawbridge and moving steamboat in the fifth act provoked rapturous applause.

Academy.—*The Old Homestead*.

The revival of *The Old Homestead* at the Academy on Monday night attracted a large audience, and the play was received with old-time enthusiasm.

Denman Thompson received a hearty welcome as Joshua Whitcomb, and Daniel Fitzpatrick was very amusing as the tramp Happy Jack, the part formerly played by Walter Gale.

The *Old Homestead* Double Quartette was repeatedly encored.

Grand.—*The Dark Secret*.

That the aquatic drama has not dampened public interest in "tank" exhibitions was manifested by the size of the audience at the Grand Opera House on Monday night. The *Dark Secret* was the attraction and was given with all its realistic appurtenances.

In the cast were Joseph Mason, Hudson Liston, E. B. Tilton, Belle Stoddard, Blanche Milton, Charlotte Ray and Edith Tilton, all of whom were satisfactory.

Next week, Kate Claxton in a revival of *The Two Orphans*.

Windsor.—*A Midnight Bell*.

A large audience attended *A Midnight Bell* at the Windsor on Monday evening, and seemed well pleased with the performance.

Richard Dillon looked and acted the part of Rev. John Bradbury quite cleverly.

George Richard was amusing as the Deacon, and James McIntyre, Percy Haswell and Marie Hart were all good in their respective characters.

Koster and Bial's.—*Vanderbilt*.

Camille De Mar made her first appearance at Koster and Bial's on Monday evening in the burlesque of *O'Nero*.

Annie Milmuth, Napier and Marcellio, Alexandroff Brothers, are among the newcomers.

Carmencita is getting in good trim for the ball to be given in her favor at the Madison Square Garden next Friday evening.

At Other Houses.

Reilly and the duo "Taking in the Town" at Harrigan's.

The County Fair continues in prosperous session at the Union Square Theatre.

Poor Jonathan is still drawing large houses at the Casino.

Men and Women is in the zenith of its popularity at Proctor's Theatre.

Nerves is to remain the attraction at the Lyceum until the end of Lent.

Blue Jeans has not yet worn out its metropolitan welcome at the Fourteenth Street Theatre.

Rosina Vokes will give the last performance of *The Silver Shield* at the Madison Square Theatre on Saturday night. The return of Mr. Palmer's stock company will be inaugurated next week with the production of *Sunlight and Shadow*, the domestic comedy by R. C. Carton.

This is the last week of Beau Brummell at the Garden Theatre. Thén's *Doll House* will be presented at this house this (Wednesday) afternoon, with Beatrice Cameron as Nora.

The current week offers the last opportunity to see Judah at Palmer's, as this artistic play is to be succeeded by the production of Joseph Hutton's drama, John Needham's *Double*, next Monday night.

Mr. Crane's long occupancy of the Star will come to a close with the concluding per-

THE ~~SECRET~~ ~~SECRET~~ ~~SECRET~~

AT THE THEATRES.

Broadway.—Guido Ferranti.

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There is neither puissance nor poetry in the dialogue of the new play that Mr. Barrett, with his admirable perseverance in producing new works presented on Monday night at the Broadway to an audience whose curiosity had been piqued by the jealous concealment of the author's identity. It is not "literary" in the highest sense; it is not the composition of a scholar or a poet. It is not the product of a large brain or a fervid fancy.

But on the other hand, the speeches—though betraying none of the rich imagery or the intellectual depth and subtlety that we have a right to expect in a play that claims rank as a genuine tragedy (a term that is often misapplied nowadays)—are dramatic and not without a forceful simplicity that carries weight, if not always conviction.

The piece is constructed more with a view to the accomplishing of certain telling effects than to the revelation of noble or natural phases of human character. Considered from this standpoint and judged by this aim, Guido Ferranti may be set down as a successful effort. While the hero and heroine act with little regard for consistency or truth, while their motives are occasionally hidden so completely as to defy discovery, while the threads of the story are sometimes tangled as hopelessly as the telegraph wires were tangled in this town on Sunday morning, it must still be frankly conceded that the movement of the plot is exciting as well as eccentric, and that from the beginning of the third act to the end of the play the interest is sustained without interruption.

In viewing Guido Ferranti we must discard the microscope and pull out the telescope, which, as Doctor Holmes tells us, is the only instrument wherewith we can expect ever to discern a new Order of Things.

Thus studied we are able to extract a modicum of enjoyment from its tense and turgid story, its rapid action and its melodramatic situations. Of sympathy we can give little, either to the guilty Beatrice or the vacillating Guido. There are fragmentary suggestions of many plays in the plot and personages, among which Hamlet, Louis XI. and Romeo and Juliet may be casually mentioned. It is noteworthy that the strongest features are located at these very points of resemblance.

Guido's father has been murderously executed by Gesso, the aged and cruel duke of Padua, and the son makes a vow to avenge the crime—not, however, before he has conceived a passion for the duke's young wife Beatrice. While he is declaring this love there is brought to him a dagger, sent by a faithful friend to remind him of his duty.

At night he goes to the portal of the duke's chamber, repenting his vow and determined only to leave a letter on Gesso's pillow apprising him that he has escaped death because the instrument of vengeance has chosen to be merciful. But Beatrice has done the bloody deed herself. To remove the barrier that keeps her from her lover she has plunged her dagger into the old sinner's breast as he slept beside her. But Guido does not take this act in good part. He revolts at the crime and shrinks from the woman who has sought to reach him by such desperate means. Beatrice pleads in vain. Then she is roused to resentment by his scorn. She summons the ducal guard; Guido is found with her blood-stained dagger in his hand and she accuses him of the murder.

Then ensues Guido's trial. The duchess strives to prevent him from speaking to the court in his own defence, but the majesty of the law prevails and she is silenced. Then Guido, instead of denouncing his fierce and unscrupulous accuser, proclaims himself guilty.

The last act occurs in the prison. Guido awaits the hour of execution. Beatrice enters his dungeon, drinks poison to expiate her crime, and bids him fly with the disguise that she has brought him. Guido refuses. The guard approaches to lead him to the scaffold. He learns that Beatrice has drunk from the fatal cup and he plunges a dagger into his heart and the lovers die together.

Guido and Beatrice are a curious pair of lovers. He shrinks from her because she commits the murder that he had made up his mind to do himself; she falsely accuses him,

because her pride is stronger than her love; he makes a false confession at the moment when her colossal cruelty has goaded him to a point when he is about to expose her guilt and perjury; she grows penitent, tries to save him from the headsman, first settling her own fate, and he dies embracing the woman whose love had changed to hate and then again to love!

Could illogical inconsistency go further than this? Loves that grow hot and cold in this extraordinary manner under the pressure of external circumstances are neither compatible with the attributes of tragic heroes nor in keeping with the laws of human conduct.

Mr. Barrett, in Guido, had the lesser part of the two. He looked youthful and he played with earnestness and intensity, but his reading as usual was marked with distressing haste, misleading emphases, and false intonations. In the fourth act, before the Paduan tribunal, he was at his best, for here his elocution was distinct and forcible and his action effectively dramatic.

Miss Gable was over-sighted as Beatrice, which is a long and trying part, filled with outbursts of passionate, fiery declamation. Her appearance was decidedly beautiful, however, and considering the requirements of the character, it may be said that she came nearer to giving a satisfactory representation than her previous performances gave us reason to expect.

Mr. Vroom followed the lines of Irving's Louis, as the Duke of Padua, and he managed to give a graphic picture of the cruelty and cunning of the old tyrant. Mr. Smith was a dignified Lord Justice and Mr. Lane made what he could out of the small part of the impulsive Moranzone. The other characters were little more than lay figures.

Guido Ferranti offered no scope for elaborate scenic embellishment, but it was carefully mounted, nevertheless.

Bijou.—The Nominee.

A three-act comedy in three acts, adapted from the French of Alexander Bisson. Produced Jan. 28.

Jack Medford.....Nat. C. Goodwin
 Leopold Bunyon.....Paul Arthur
 Colonel Murray.....Lindsay Hurst
 Porter Vane.....John H. Browne
 Mabel Medford.....Mabel Amber
 Mrs. Van Barclay.....Margaret Fitzpatrick
 Rosa Van Barclay.....Grace Kimball
 Annie Harrington.....Annie Sutherland
 Pete.....Stewart Allen

THE VIPER ON THE HEARTH.

A one-act drama in one act, by J. M. Campbell.

John Ledward.....Nat. C. Goodwin
 George Heriot.....Robert G. Withers
 Ethel Lydyard.....J. H. Browne
 Heskeitt Price.....Grace Kimball
 Mabel Amber

Nat. Goodwin, who has not been seen in this city for several seasons, received a hearty welcome from a host of admirers, who gathered at the Bijou on Monday night to attend his metropolitan production of The Nominee.

The substance of the piece is not exactly a novelty here. M. Cognelin appeared in the original French version, called Le Dèputé de Bombignac, and Charles Wyndham caused considerable amusement in an extremely clever anglicized edition known as The Candidate.

An effort has been made in the present adaptation to Americanize the plot and characters, but the result cannot be said to accord with the customs of American politics. Moreover, the spirit of burlesque that Mr. Goodwin infused into everything he did and said in the course of the performance, made serious criticism an impossibility.

It is frankly claimed on the programme that the sole object of the piece is to amuse and excite laughter, not a very lofty object, to be sure, but one that was certainly accomplished.

Mr. Goodwin personated Jack Medford to the fullest limit of farcical license. But even in the broadest farce it is just as well to keep up the dramatic illusion. The explanatory asides of Jack Medford at the family breakfast, in the first act, should hardly be shouted across the table in a voice as if they were addressed to the guests at a public banquet. It would also be in the line of improvement to eliminate some of the coarse slang introduced in the dialogue. Taken all in all, however, Mr. Goodwin made a humorous hit in the character, a fact that was duly emphasized by the audience calling on him for a speech after the final curtain.

Lindsay Hurst and John H. Browne were acceptable in their respective roles of Colonel Murray and Porter Vane.

Margaret Fitzpatrick gave a conventional portrayal of a nagging mother-in-law, and Mabel Amber was a trifle too elocutionary as the amiable and lenient wife.

Annie Sutherland offered a realistic character sketch of a blackmailing adventuress, and Grace Kimball was satisfactory as Rosa Van Barclay.

The performance ran with gratifying smoothness, the play having had the advantage of previous representations in other cities.

A one-act play, with the dime-novel title of The Viper on the Hearth, preceded The Nominee. It served ostensibly to display Mr. Goodwin's ability to reproduce the Yorkshire dialect. His method was so unexpectedly

serious, and his make-up so deceiving, that he was not recognized at all by many in the audience, especially as there was some delay in the distribution of the programmes.

The plot deals with the machinations of Heskeitt Price to separate her step-sister, Ethel Lydyard, from George Heriot, in order to secure him for herself. Ethel is thus induced to set her wedding-day with John Basendale, who loves her with all the intensity of his honest nature. A letter from George to Ethel that Heskeitt has intercepted, and carelessly dropped on the stage, serves its usual purpose of setting matters right, and John joins the hands of the loving couple to slow music.

The compression of the plot made the succession of incidents rather absurd, as there was no time to lead up to them with anything like artistic illusion. The cast was up to the requirements of the piece.

New Park.—A Straight Tip.

A three-act farceal comedy by John J. McNally. Produced Jan. 28.

Dick Dasher.....James T. Powers
 Dennis Dolan.....John Sparks
 Kitty Dolan.....Emma Hanley
 Redelia Dolan.....Emily Stowe
 Abner Hawkins.....Richard Gorman
 Jack Potsdam Poole.....Peter F. Daly
 Daisy Dazzle.....Della Stacy

James T. Powers, or "Jimmy" Powers, as the public of the Casino were wont to call their favorite singing comedian, appeared, on Monday evening, at the New Park Theatre, in a new play by John J. McNally.

Apparently, Mr. McNally has no very high estimation of Mr. Powers' peculiar gifts, for the vehicle he has provided him with to show them off is more remarkable for the incoherency of its plot and the number of its antiquarian jokes and Bowerly "gags" than any real merit, literary or otherwise.

A Straight Tip made the public laugh, however, and it will probably put plenty of dollars into the pockets of the star. There is no story to interest the spectator, but there is plenty of rough-and-tumble fun, catchy music, pretty girls, and, as we said before, a number of old jokes which the farce-comedian gets off in his best style.

Mr. Powers is surrounded by several clever people—among others John Sparks, Emma Hanley, Richard Gorman, Peter F. Daly and F. T. Ward. The business of imitating a woman dressing her hair, which Mr. Powers was so fond of introducing at the Casino, is featured as a novelty in A Straight Tip.

The three acts are provided with effective scenery. The settings and business in act II. give a vastly better representation of a race-track than those in other and more ambitious plays do.

Mr. Powers essayed an imitation of Carmencita in the last act which was not altogether happy. It was a libel on the pearl of Seville.

People's.—Hazel Kirke.

The revival of Hazel Kirke drew a crowded house to the People's Theatre on Monday night last.

Effie Elbler as Hazel Kirke acted her part with all the emotional power for which she has won so much praise in the past, and was honored with certain calls after each act.

C. W. Coudock reappeared as Dunstan Kirke, and received a perfect ovation. Frank Weston gave an excellent personation of Aaron Rodney, and Adolphe Lestina made a decided hit as Pittacus Green. Clifford Dempsey looked handsome and manly as Arthur Carrington.

Lillian Daily was seen to advantage as Dolly Dutton. Louisa Porter was equally pleasing as Mercy Kirke. The rest of the cast were competent.

Next week, After Dark.

Standard.—Clandestine Nero.

The spectacular drama of Clandestine Nero came back to New York on Monday night. It is now under the management of W. A. Brady, and may be seen throughout the current week at the Standard Theatre. Wilton Lackaye appeared in his original role of Nero, and Alice Fischer was again seen to advantage in the part of Agrippina. Marie Rene played the character of Acte in a graceful and telling manner. All the minor roles were in competent hands and the supernumeraries were well drilled.

The specialties introduced were the lions, a very wonderful exhibition of feats of strength and of tableaux vivants by the Marks Brothers, and some excellent dancing by Madame Gilbert and a troupe of coryphées.

Tony Pastor's.—Variety.

Tony Pastor's through the timely forethought and liberality of its management, still continues to offer to the patrons of the theatre a most amusing and entertaining variety bill. The one presented this week is particularly good from top to bottom, and was evidently greatly appreciated by the large audience present on Monday night.

Ryan, the xylophone player, gave a grotesquely comic performance. Delhauer, the wonderful man-frog, was as frog-like as ever. The St. Felix Sisters were pretty and graceful in their dancing specialties, and Edwin French in negro songs and banjo solos was

reminiscent of the palmy days of minstrelsy—the days when the banjo was a favorite.

Fielding did some clever feats in juggling and John E. Drew was very funny in his eccentric Irish character sketches. The Glinserettis, a troupe of acrobats, called forth much applause.

Maggie Cline's songs brought down the house, and the pantomimists, the Lorellas, wound up the performance with a ludicrous exhibition of a stage trick called Decapitation, the simple denouement of which should cause Herrmann to blush with envy.

It must not be forgotten that Tony Pastor appears at every performance. His songs are always jolly and topical and funny, and, on being thrice recalled on Monday evening, he gave the audience "The Same Old Lie," with great effect.

Jacobs'.—Money Mad.

Steele Mackaye's popular melodrama, Money Mad, was received on Monday night at Jacobs' Theatre with plentiful signs of approval by a large audience.

Kate Tongway, Marie Dronah, Hugh Wallace, Charles B. Hanford and Ben Hendricks repeated their former success, and the character of Aunt Phillis, the negro servant, was very cleverly drawn by Mary Bird.

Margaret Bradford as Kate O'Neil was graceful, but her acting was at times rather feeble, and Louis N. Glover was only moderately successful as the villain Cary Haskins.

The drawbridge and moving steamboat in the fifth act provoked rapturous applause.

Leading.—The Old Homestead.

The revival of The Old Homestead at the Academy on Monday night attracted a large audience, and the play was received with old-time enthusiasm.

Denman Thompson received a hearty welcome as Joshua Whitcomb, and Daniel Fitzpatrick was very amusing as the tramp Happy Jack, the part formerly played by Walter Gale.

The Old Homestead Double Quartette was repeatedly encored.

Grand.—The Dark Secret.

That the aquatic drama has not dampened public interest in "tank" exhibitions was manifested by the size of the audience at the Grand Opera House on Monday night. The Dark Secret was the attraction and was given with all its realistic appurtenances.

In the cast were Joseph Mason, Hudson Liston, E. B. Tilton, Belle Stoddard, Blanche Milton, Charlotte Ray and Edith Tilton, all of whom were satisfactory.

Next week, Kate Claxton in a revival of The Two Orphans.

Window.—A Midnight Bell.

A large audience attended A Midnight Bell at the Window on Monday evening, and seemed well pleased with the performance.

Richard Dillon looked and acted the part of Rev. John Bradbury quite cleverly.

George Richard was amusing as the Deacon, and James McIntyre, Percy Haswell and Marie Hart were all good in their respective characters.

Koster and Bial's.—Vanderbilt.

Camille De Mar made her first appearance at Koster and Bial's on Monday evening in the burlesque of O'Nero.

Annie Milmuth, Napier and Marzello, Alexandroff Brothers, are among the newcomers.

Carmencita is getting in good trim for the ball to be given in her favor at the Madison Square Garden next Friday evening.

At Other Houses.

Reilly and the 450 is "taking in the town" at Harrigan's.

The County Fair continues in prosperous session at the Union Square Theatre.

Poor Jonathan is still drawing large houses at the Casino.

Men and Women is in the zenith of its popularity at Proctor's Theatre.

Nerves is to remain the attraction at the Lyceum until the end of Lent.

Blue Jeans has not yet worn out its metropolitan welcome at the Fourteenth Street Theatre.

Rosina Vokes will give the last performance of The Silver Shield at the Madison Square Theatre on Saturday night. The return of Mr. Palmer's stock company will be inaugurated next week with the production of Sunlight and Shadow, the domestic comedy by R. C. Carton.

This is the last week of Bean Brumwell at the Garden Theatre. Ibsen's Doll House will be presented at this house this (Wednesday) afternoon, with Beatrice Cameron as Nora.

The current week offers the last opportunity to see Judah at Palmer's, as this artistic play is to be succeeded by the production of Joseph Hatton's drama, John Needham's Double, next Monday night.

Mr. Crane's long occupancy of the Star will come to a close with the concluding per-

formance of The Senator this week. On Monday night Frank Mordant and a special company are to test at this house the metropolitan value of Mr. Potter of Texas.

A TROUBLOUS "SNAP."

Complaints are numerous against T. H. Glenn, who took a company to Paterson, N. J., last week for the purpose of presenting Storm Beaten. Mr. Glenn is reported to have said that the company he took to Baltimore the week before netted him a clear profit of eight or nine hundred dollars, and it, therefore, was with confident anticipations that a company, headed by Wright Huntington and his wife, began the week in Paterson.

The illusion was dispelled before the week ended. The actors found that they could not get any money without a good deal of effort. Several of them by resort to attachments and other legal processes, secured enough to pay their board bills. The rest complained that they got nothing in spite of the fact that the company played to \$200, of which Mr. Glenn's share was \$150.

An unpleasant incident of the engagement occurred on Wednesday night, when J. H. Hazelton, who was playing the leading heavy part, fell through a platform above the stage, fracturing his knee. He managed to finish the performance and was removed to his hotel. He thinks of suing the managers of the People's Theatre, where the performance was given.

TRES AIMABLE.

Revue d'Art Dramatique, Jan. 15.

LE DRAMATIC MIRROR, de New York, publie tous les ans un numéro de Noël d'un plus vif intérêt. Nous y trouvons un certain nombre de récits dont les comédiens font tous les frais, ils sont contés avec une verve tout américaine. Ce numéro exceptionnel est accompagné de dessins, de gravures dans le texte et hors texte qui en augmentent singulièrement le prix. M. Harrison Grey Fiske, l'intelligent directeur du DRAMATIC MIRROR, est un homme d'un grand goût artistique et cette publication lui fait grand honneur. Citons parmi les jolis portraits ceux de la charmante cantatrice Emma Abbott dont le télégraphe vient de nous annoncer la mort, de la jolie Mlle. Fay Templeton, une chanteuse d'opéra qui joint à la grâce et à la beauté une grande intelligence, elle est représentée dans un de ses rôles. Mentionnons encore les portraits de Vernon Jarbeau, de Julia Arthur, de la charmante Juliette Grace Sherwood, d'Alce Fischer, des comédiens Willard Newell, Oscar Eagle, Barry Johnson. Il nous faut encore signaler un grand dessin représentant le drame sommeillant des charges et des caricatures, de la musique. Par la variété du texte, le choix et le nombre des gravures, ce numéro obtiendra à Paris comme à New-York le meilleur succès. Tous les amateurs du théâtre voudront le posséder pour le mettre dans leur collection. On le trouvera chez M. Brentano, libraire, avenue de l'Opéra, 17, et dans le kiosque du Grand-Hôtel.

REFLECTIONS.

GOOD OLD TIMES will close in about a fortnight.

THERE is talk of Around the World being put on the road again.

THE LITTLE COUNTESS requires strengthening, and Ray Maskell will remain idle until changes have been made. Then the tour, begun in Newark last week, may be resumed.

A. M. PALMER went to Boston on Monday to supervise rehearsals of Sunlight and Shadow by the Madison Square company.

CONTRA is being signed last week by which Fanny Davenport's production of Cleopatra will be given on March 9 at the Broadway Theatre for five weeks.

THE receipts of the Actors' Fund benefit at Daly's, on Monday afternoon, amounted to \$306.75. Too bad!

THE DAZZLER opens at the Standard Theatre next Monday night.

JACK REDMOND, of Fred. Bryton's company, is seriously ill from pneumonia at his residence in this city.

HARRY HUBBARD PARKER telegraphed from Louisville that the locomotive race introduced in A Royal Pass on Monday proved a wonderful success. "Hundreds were turned away," he added.

FRED. J. POST, an old-time property-man, died on Wednesday of consumption in St. Joseph's Hospital in this city. He was about fifty-five years old. The funeral took place on Friday. The interment was in the Actors' Fund plot at Evergreens Cemetery.

REMARKABLE energy in the advertising and "booming" department of A Straight Tip company has marked the coming of that organization to this city. On Monday the exterior of the New Park Theatre was decorated with the entries of the races at both Clifton and Guttenberg, with certain of the horses "tipped" as winners.

MARTIN SHORT has made a favorable impression as Bess in The Witch.

MAY JORDAN, Frank Allen and Julia Lee are recent additions to A Soap Bubble.

AMONG the finest specimens of theatrical lithography in one color that have been produced are the two pictures of Alfred Ayres as Shylock and Eliza Warren as Portia, copied by George H. Walker and Company, of Boston, from the original paintings by William Edgar Marshall. These lithographs have more of the true artistic quality than is usually noticed in window printing.

THERE is no truth in the statement that the critics here buy tickets and abuse visiting attractions that do not advertise," writes our Salt Lake City correspondent. "They follow THE MIRROR, however, in their freedom of criticism, and no doubt the originator of the statement in question has been 'in it' with some queer show."

PLAYS by M. E. Sewell, of Washington, Arthur Hornblow, A. E. Lancaster and Henry White are to be presented soon by Gustave Frohman at the Frohman Studio. The ground floor of the Frohman Exchange was thrown open last week. It is the largest room of its kind in the city, and already presents a lively appearance.

J. C. KENNY has resigned the musical directorship in the Roberts-Sailer Faust company. His place will be taken by Frederick W. Mills, beginning at Yonkers on Feb. 2.

C. B. HAWKINS has had a role specially adapted to his peculiar ability in impersonating a countryman, written in for him in The Country Circus, to be produced by Charles B. Jefferson next season.

THEATRE PARTIES are all the rage at Harrison's. Last Tuesday the Beefsteak Club, of which Mayor Grant is a member, attended in a body. On Saturday seventy-five members of the Twenty-third Regiment saw Reilly and the 400. A theatre party of the Third Artillery of Brooklyn have secured seats for the 10th inst., and on the following evening the Harlem Indian Fishing Club will attend in full force.

CHARLES FROHMAN signed contracts, last week, with Rich and Harris by which he will control the productions at the new theatre to be built by these managers in Boston at a cost of about \$200,000. The house is to be opened Sept. 23 next by Mr. Frohman's stock company in Men and Women, to run for eight weeks. Mr. Frohman has also signed a contract with Proctor and Turner for the return of his company to Proctor's Twenty-third Street Theatre next season.

THE audience at the Metropolitan Opera House last Wednesday evening were gladdened with the following notice posted up in the boxes: "JAN 15, 1891. Many complaints having been made to the directors of the Opera House of the annoyance produced by the talking in the boxes during the performances, the Board requests that it be discontinued. By order of the Board of Directors."

MINNIE CUNNINGHAM has been engaged by Levy and Co. as leading soubrette for O'Leary's Neighbors, in which Mark Murphy will star. Negotiations are pending with Mrs. George S. Knight for the same company, the time of which is rapidly filling.

THE Kentucky Court of Appeals has sustained the decision of the lower court which recently decided a case in favor of Mary Anderson, who was sued by the Bonnier Brothers for playing at Macaulay's when she was booked to appear at their house the Masonic Temple. The decision declared that Henry E. Abney was responsible, if anybody.

WATSWORTH HARRIS is to give a recital in the parlors of the Fifth Avenue Hotel on Thursday evening. His recitations range from grave to gay. He will have the assistance of the pianist, Herbert C. Grant.

A SPANISH "Serenade," words and music by Marion Morton Baldwin, just published, is characteristically effective in having caught the spirit of Spanish melody.

OLIVER JENSEN says that The Witch played its first return date last week in Chester, Pa. The theatre was packed, the house being practically sold out in advance. There is a probability that Marie Hubert Frohman will be seen at the Standard in her successful play before many weeks have passed.

PROFESSOR KELLAR has won his suit against George C. Brotherton and Edward Hall. The suit was brought on account of an engagement that Kellar played under Brotherton and Hall's management at Atlantic City during the Summer of 1889, for which no settlement had been made. No defence was set up, and Kellar was awarded \$42.55.

H. E. SANFORD will not be with W. J. Scanlan next season. The chances are that he will be associated with W. H. Matthews in a new enterprise.

IN spite of the fact that the telegraph wires are down all over the country, dispatches announcing the phenomenal success of almost all the theatrical companies now out continue to pour in.

J. J. NEVILLE has written a play called The Boatman's Daughter, which will be produced in Schenectady, N. Y., next month. The scenes are laid in Central New York, and the plot deals with life on the canals. The sensational feature of the piece is a look on the Erie Canal at Utica.

A GENTLEMAN who hails from Kansas City says that the Rev. E. C. Rankin, who has been making himself conspicuous lately by his diatribes against the theatre, is an unmitigated sensation-monger. "His attacks are transparent dodges to procure self-advertisement. The Kansas City papers give them space because they are willing to exploit anything that calls the attention of the rest of the country to Kansas City. Rankin isn't worth powder to blow him to Shead."

DAN NASH, Horace Clinton, Edith Totten and Mrs. N. Queen have become members of T. H. Winnett's Inshavogue company, of which M. M. Barnes is acting manager, with W. D. Reed as advance representative.

LOUIE WINNETT is to originate the star part in a new comedy next season. The play is by a well-known author.

E. H. SULLIVAN and Walter Loftus request the denial of the report that the Struck Gas company had closed its season, a rumor which they allege was started by a discharged employee for the purpose of injuring their business. W. H. Mack is at present playing the part of Drake, and Struck Gas is booked this week in Pennsylvania and New York.

ROSE COGHIAN produced for the first time on Monday night, at the Park Theatre, Philadelphia, Charles Reade's one-act version of Nance Oldfield. The piece is to be given as a curtain-raiser in conjunction with Lady Barter.

ROBERT MANTELL's contract with Augustus Pitou will end May 9. Rose Coghian's will expire at the same time, and W. J. Scanlan closes his season on that date.

THE announcement of the last nights of The Babes in the Wood resulted in such a large demand for seats that another week has been added to its already long engagement at Niblo's.

BYRON DOUGLAS has resigned from The Inspector company.

MR. POTTER OF TEXAS began its brief road trip at Providence on Monday night.

J. F. DONNELLY has been engaged by Oscar Hammerstein as business manager of his Harlem Theatre.

THE date for Professor Cromwell's lecture for the Press Club fund at the Broadway Theatre has been changed from March 8 to Feb. 8. Daniel Dougherty's lecture on Sunday night netted the fund over \$1,000.

VICTOR DE LARVY will rejoin Henderson's Opera company on Jan. 31. He has been engaged for tenor parts.

MRS. DION BOUCHICART has been engaged for leading business in the stock company which Oscar Hammerstein is organizing for the benefit of Harlem players. The season will begin next month.

LILLY KIRBY, a clever and versatile actress, has been engaged by Charles Frohman, and will join the All the Comforts of Home company in San Francisco on Feb. 8.

JULIAN JORDAN has been engaged as musical conductor of the Von Vanson company.

THIS is probably Rhoda's last season in Josephine, as she is having a play written for her by S. R. Alexander and Rabbi Schindler. The play will deal with the highest type of Jewish character.

R. D. McLEAN and MARY PRESOTT will present Rider Haggard's Cleopatra at the Brooklyn Grand Opera House on Feb. 9, with new scenery and costumes. H. L. Reed has also made some splendid scenery for Spartacus. The production of these plays is lavish, and two cars are required to transport it. J. M. Hill has offered Mr. MacLean and Miss Prescott the Standard, and they will appear there later on.

HENRY LEE will begin his managerial career at the London Avenue Theatre on Tuesday night of next week, appearing as Noirtier in Monte-Cristo. He has engaged a strong company, including Charles Warner, E. H. Vanderfelt, Jessie Millward and Helen Dacre.

PINKER's new play, written for the London Garrick, has been secured by Daniel Frohman.

BEGINNING this week Wednesday matinees of The Old Homestead will be given regularly at the Academy.

THE perennial E. E. Rice has organized a company and will shortly produce a three-act farce-comedy by Percy Weedon and Louis De Lange, entitled Never Better. George Lauri and Gus Bruno are among those engaged. It will be staged by Mr. De Lange.

SMITHS AND BROWN are engaging people for the new stock company that Manager Hammerstein is organizing for one of his Harlem theatres. A new play will be presented and the season will probably open on Feb. 9. Mrs. Dion Bouchicart and J. H. Gilmore are already secured, while W. H. Daly will stage manage.

JOHN F. BROWN has been engaged for Never Better.

LEONARD JORDAN has noticed John A. Harrington that he has no right to the title of Little Countess, the latter having recently brought out a comedy-drama under that name. Mr. Jordan declares that The Little Countess is the title of a farce-comedy he copyrighted at Washington last March.

KATHERINE BROWN has been engaged for Noah's Ark.

ALBERT'S PLAY has the artists, John H. Young, Homer Emens, H. L. Reed, Mohr and Becker, as well as their assistants hard at work on the scenery for the production of The Power of the Press, while Benson, Sherwood and Burroughs Raynold are engaged on the mechanical effects.

BARNES FAJAN is reported to have refused an offer of re-engagement with Cleveland's Minstrels at a salary of \$250 a week, because he intends to go with A High Roller.

CARMEN LEE, who is reported to have renewed her contract with Koster and Bial, goes out next season under their management, at the head of a vaudeville and operatic company. One of the features of the entertainment will be an act each night from a grand opera.

ERNEST RITTER, the musical director of the Evangeline company, leaves that organization next week, his place being taken by H. H. Lanty.

HARRY MINER gave a benefit to Manager A. H. Sheldon at the People's on Sunday night. Treasurer W. W. Walters, of that house, was also presented with a handsome watch.

ALFRED HENSELIN will deliver an address before the Goethe Society next Monday evening on "The Drama of the Future."

It is reported that Richard Mansfield and his manager, Gus Hartz, have agreed to separate.

FRANK KARRINGTON has been engaged for Mr. Barnes of New York.

THE partnership of Monroe and Rice will be dissolved on April 29. On April 23 Aunt Bridget's Baby, will be produced at Council Bluffs, Ia., under Robert B. Monroe's management, with George W. Monroe as star.

FLORENCE GERALD has joined Frank Mayo's company, Marlande Clarke's Dead Heart company having closed. Clarke will shortly renew operations in A Sly Dog.

THE LEADER.

Philadelphia Evening Bulletin, Jan. 17.

THE NEW YORK DRAMATIC MIRROR has wonderfully improved of late. Harrison Grey Fiske has made it the leading publication of its kind in the country.

MATTERS OF FACT.

BOYD'S New Theatre at Omaha, Neb., will be opened on Monday, August 15, 1909. The theatre is on the ground floor and will have a seating capacity of 1,000. It will be one of the finest and best appointed houses in America. Manager Boyd is ready to receive applications for the opening week, for which a salary will be paid. Charles Frohman is his New York representative.

Elizabeth Garth is meeting with much success as Joan in Sunset.

Archie Boyd has made the hit of his life as Uncle Joshua in The Old Homestead road company. Many of the critics say that his work in that character is equal to that of Denman Thompson in that part.

The farce comedy, entitled My Aunt Bridget, will be sold to the highest bidder at Klaw and Erlanger's Exchange on Friday, Feb. 26, at 1 o'clock. Bids by mail may be addressed to Robert B. Monroe, 25 West Thirtieth Street, New York City.

The Ledger Job Show Printing Company, of Philadelphia, offer special inducements to managers contemplating getting out new printing. They claim that their work is much stronger than lithography, while the price is very low. Thomas S. Dando is the manager of this establishment, and letters should be sent direct to him.

The Manistee Opera House, at Manistee, Mich., is one of the best theatre buildings in Northern Michigan. It was built at a cost of \$100,000, and has a seating capacity of 1,000. It is located in the centre of the city and is well patronized by the citizens of Manistee and suburbs. None but first-class attractions are booked.

Jacob Litt announces some valuable open time at Chicago, Milwaukee and St. Paul this week.

The week of February 22, 1910, is open at the Euclid Opera House, Cleveland, Ohio.

J. W. Shute, manager of the Soo Opera House, Sault Ste. Marie, Mich., informs us that his opera house remains open all the year round. From April to October are the best months of his season. Sault Ste. Marie has the advantage of boat and rail service, and the Opera House draws some of its patronage from the Canucks in the opposite shore.

A. J. Simon and Scott Marble will manage the new melodrama entitled The Patrol. The preliminary season will commence early in April and the managers desire to open correspondence with the best people to originate the various characters. For further particulars address care of Chicago Bank Note Company, Chicago.

Alexander Kearney, character and dialect comedian, is at liberty.

F. F. Proctor has open time at Bridgeport, New Haven, Hartford, Troy and Albany.

Bert Coote, the well-known eccentric comedian, will be at liberty after Jan. 25, 1910. His address is 42 College Place, Chicago, Ill.

The Dramatic Mirror Quarterly, No. 3.

NOW READY.

CONTRIBUTORS

BRANDER MATTHEWS, WILLIAM ARCHER, IGNATIUS DONNELLY, ALBERT ELLERY BERG, ALBERT EDMUND LANCASTER, EDWARD FULLER, GEORGE EDGAR MONTGOMERY, J. CHEEVER GOODWIN, CHARLES R. POPE, J. A. WALDRON, COLLINS STURDEVANT and GEORGE PARSONS LATHROP.

Price 25 Cents. Address

THE DRAMATIC MIRROR,

NEW YORK.

THE NEW YORK
DRAMATIC MIRROR.THE ORGAN OF THE AMERICAN THEATRICAL PRO-
FESSION.

PUBLISHED EVERY WEDNESDAY

At 445 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
Reading notices marked "A," 50 cents per line.
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NEW YORK - - JANUARY 31, 1891

* "The Mirror has the Largest Dramatic Circulation in America."

CURRENT AMUSEMENTS.

BOJOU THEATRE—THE SWINE, 8 P. M.
BROADWAY THEATRE—G. H. FURNACE, 8 P. M.
CASINO—POOR JONATHAN, 8 P. M.
FOURTEENTH ST THEATRE—BLUE JEANS, 8 P. M.
GARDEN THEATRE—DR. DRUMMEL, 8 P. M.
GRAND OPERA HOUSE—A DICK STREET, 8 P. M.
HARRISMAN'S THEATRE—BILLY AND THE BOY, 8 P. M.
H. R. JACOBS' THEATRE—MONEY MAD, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND CARMENITA, 8 P. M.
LYCEUM THEATRE—SCURRY, 8 P. M.
MADISON SQ. THEATRE—THE SILVER SHIELD, 8 P. M.
NEW PARK THEATRE—A STRAIGHT TIP, 8 P. M.
PALMER'S THEATRE—JUDITH, 8 P. M.
PROCTOR'S THEATRE—HAVE A KISS, 8 P. M.
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P. M.
STAR THEATRE—THE SENATOR, 8 P. M.
TONY PASTOR'S—TONY PASTOR'S CO., 8 P. M.

SLANDERING THE DEAD.

THE large-mouthed Kansas City preacher RANKIN continues to blather about the theatre, evidently because of the lavish notoriety his diatribes secure in the columns of the local press.

Nothing that the man has said of the stage is worthy of serious consideration, because all that he has said is characterized by crass ignorance and bigoted contumacy.

As well stop to argue with a mad bull as attempt to reason with a wild parson of the RANKIN stamp.

But we are not disposed to allow this venomous creature to utter a vile slander against the dead, as he did when he referred the other night to "the Abbott woman's" failure to bequeath any share of her large fortune to professional charities, without a murmur.

"Why was it," shouted RANKIN, "that she did leave a good portion of it to churches? Simply because she knew the degrading influence of the stage and average stage people upon the morals of the public, and she appreciated the elevating influence of the church on society."

When RANKIN uttered this he lied—lied deliberately, designedly and maliciously. These are hard words to apply to a man whose sacred office is to teach the truth and set an example in righteousness to his fellow-men, but they exactly fit the case.

Because EMMA ABBOTT was a Christian in fact as well as in name; because she chose to include several churches among her various and catholic benefactions, and because she made no bequests to stage institutions, Kansas City's chokered magpie had no shadow of right to draw therefrom false conclusions derogatory to "the Abbott woman," and conveniently suited to his own unsavory purpose of libeling the stage and everything connected with it.

Has this ranter no conscience, has he no conception of his duty as a disciple of the gentle Galilean and as an ordained minister of the Methodist Church, that he basely twists an innocent fact into a mischievous

falsehood, belies the dead and befools the living? Has he stricken "Thou shalt not bear false witness" from his copy of the Commandments?

In giving sums of money to the churches, Miss ABBOTT acted according to the dictates of her conscience. Had she thought that such men as RANKIN would distort these bequests into an implied reproach on her profession, it is safe to say that she would have confined her generous gifts to other objects.

Her failure to bestow a portion of her wealth upon theatrical charities was undoubtedly due to her knowledge that the people of the stage are always willing and able to provide for the needs of their own brethren as well as to respond to the many demands that are made upon their charitable instincts by the rest of the world, and that the churches—almost without exception—are not similarly capable of taking care of their charities without extrinsic aid.

The "Reverend" RANKIN's assertion that Miss ABBOTT's benefactions implied aversion to her profession is an infamous insult to the memory of the woman who once demonstrated her brave love for her art and her brethren by denouncing, in a house of worship, the coarse vilification of the actors' calling which she had just heard from the lips of a preacher of the RANKIN variety.

Let RANKIN's *flux de bouche* proceed uninterrupted, so long as he confines his efforts to dupe his patient flock to the venerable stock of humbug that has served the orthodox American pulpit through thick and thin since the days of COLTON MATHER and the Salem fanatics.

But when, in his blind fury, he deliberately outrages truth and assails the memory and the motives of a noble woman, whose sympathies were with the stage from first to last, it is time to call a halt and remind him that there are some ends to which even a Methodist minister cannot go without breeding wholesome disgust and exciting public reprobation.

IT CANNOT BE TOO SOON.

IF the despairing cry of DUNLOP for an early trial is anything else than pretence and bluster, let him assist us by bringing our case to the Court of General Sessions or Oyer and Terminer, and he will find that we will accommodate him.

We do not feel inclined to take him in the first instance before Judge PATRICK DUNNE, or any other justice of the same legal learning.

As it is, let him not put in any dilatory pleas, or interpose tactics for delay and we promise that there shall be no delay on our part.

IN RE IBSENISM.

LAST year the IBSENISTS of London threatened to have everything their own way; but, like most faddists, they overdid the thing, with the natural result that they first caused weariness and then excited antagonism.

To-day IBSEN's plays might be at the bottom of the sea for all the interest that is felt in them by literary and artistic London. The few still faithful disciples have issued a jeremiad in which they bewail the fact that they can get neither actors nor managers to produce Rosmersholm experimentally, while even a proposed revival of The Doll's House meets with no better favor than frowning discouragement.

The IBSEN fever raged less fiercely in New York and for that reason there still exists some curiosity among playgoers to see the works of the writer who aims to be at one and the same time physician and entertainer to modern society—who expects the world to swallow his black draughts and enjoy them.

Mr. MANSFIELD's company again presents The Doll's House, and before his engagement at PALMER'S closes, Mr. WILLARD will appear as Consul Bernick in Pillars of Society.

The Doll's House might be made a mildly interesting performance if it possessed what it has not yet had in America—a suitable Norah. The acceptability of the piece depends entirely upon the skill and fitness of the actress to whom this character is assigned. But it may be said safely that under the most favorable conditions The Doll's House would not give sustained pleasure to any class of theatregoers in this community.

The verdict on Pillars of Society cannot be

confidently foretold. Unlike the rest of IBSEN's dramas it has plenty of action, clean-cut, interesting dialogue, and one of the strongest situations conceivable. It is because the treatment of the theme and the construction of the play come nearer to established and approved methods than the others, that its chances of winning public and critical commendation may be regarded as even.

At all events, American converts to the IBSEN cult have reason to crow over their British brethren, inasmuch as there is not yet so much as a whisper of a conspiracy to suppress the odd products of their idol's genius on this side of the ocean.

PERSONAL.

MORRIS.—Felix Morris is writing his reminiscences for the literary department of The United Press. They will appear in instalments, and the advance sheets give promise of exceptionally entertaining and interesting matter.

DOWNING.—Robert L. Downing denies the report that he will appear in Joaquin Miller's new play Tally Ho, next season. Instead of that, he intends sending out the play with a strong comedy company, while he will continue in his legitimate repertoire. He is rehearsing two new productions for the rest of this season. He will produce The Taming of the Shrew and a new play next season.

ROSENQUEST.—An attempt to burglarize the residence of J. W. Rosenquest, last week, was frustrated by the furious barking of the manager's pet dog, "Bijou."

BEAUREL.—Rose Beaudet was married, last Thursday, at the Little Church Around the Corner to S. Arent Edwards, a young artist.

FROHMAN.—Charles Frohman and Isaac Rich, of Rich and Harris, left this city, last week, for St. Augustine, Fla., to meet William Gillette. Mr. Frohman is to arrange with Mr. Gillette for the postponement of the production of Mr. Wilkinson's Widow at Proctor's Theatre, while Mr. Rich wants to secure the playwright to write a play for the new theatre to be built in Boston.

MANTRELL.—Robert B. Mantrell will open his starring tour under his own management at the Lyceum Theatre, on May 20, appearing in a new four-act society play by A. R. Haren, entitled The Veiled Picture.

ABBOTT.—The Rev. Dr. Charles H. Eaton, of this city, and several other clergymen whose churches benefit under Emma Abbott's will, have preached sermons eulogistic of her life and professional career.

EVANS.—The new version of Fogg's Ferry seems to be popular. Last week Lizzie Evans played what is reported to be one of the best engagements of the season at Albany in it.

HAWORTH.—Little Maverswick is the title of a new play that William Haworth is writing. It is designed for Lizzie Evans.

DUPREE.—On last Saturday night clever Minnie Dupree closed her engagement with Cora Tanner's company. She will return to New York this week when, as she puts it, she will "be at liberty for anything good."

ADNEY.—The Evening Post says that Mr. Abbey might be offered a professorship in mathematics at Columbia—he figures so ingeniously. In his comparison of Italian opera and German opera receipts in the Herald the other day he left out of the latter the \$2,111 a night contributed by the stockholders for boxes!

WINTER.—William Winter says of genuine bad men, as contrasted with the Brummagem bad men of the stage: "Their eyes betray them; and in loneliness, no matter how inveterate their wicked purposes may be, they are vigilant, reckless, and ill at ease." This leads the Boston Post to observe that "according to Mr. Winter there is no excuse for not recognizing your bad man at a glance."

LANGTRY.—Mrs. Langtry has secured the services of Justin McCarthy and F. C. Burnand to write a play for her on the outlines of the opera of Carmen.

IRVING.—Alfred Davis, an English actor, writing of Henry Irving, says that he is "a facile princeps among stage-directors, and the best arranger of realistic theatrical pictures in the world."

HENDERSON.—Frank Henderson has been elected a member of the Board of Trade of Jersey City, in the place of his father, the late William Henderson. Mr. Henderson, who is associated with his mother in the management of the Academy, is the youngest man upon whom this honor has been conferred.

WILSON.—Francis Wilson has blossomed forth as a magazine contributor. He has a reminiscence article in the current number of Lippincott's.

FRENCH.—T. Henry French sailed for New York from Liverpool on the Umbria last Saturday. He is bringing over several new plays.

RYLEY.—Mrs. J. H. Ryley (Marie Rarnum) has not returned to England as reported. She is residing in Brooklyn.

LETTERS TO THE EDITOR.

THE DRAMATIC AGENTS' AGREEMENT.

To the Editor of the Dramatic Mirror.
SIR, I notice in the current issue of THE MIRROR that there has been a combine among theatrical agents. I trust that this movement may eventually be to the benefit of all concerned. The promise to furnish no people to irresponsible managers until at least one week's salary is deposited in the agent's hands is certainly a move in the right direction.

I have no doubt but agents have lost heavily through the dishonesty and indifference of actors, and it is but right that they should receive all they have been promised. *Procedat aliam*, that the engagement, in all of its conditions, has been faithfully fulfilled by the agents' principal. Let us suppose that some entirely responsible actor has made an engagement through an agent for thirty weeks. He pays his fee accordingly, and at the end of eight or ten weeks is thrown out for the season, owing to the company being "called in" by the speculative manager. Why can't this actor hold the agent responsible for his twenty weeks' salary. In this connection, it may be as well to remark that the dead-end manager is largely an outgrowth of the system of irresponsible theatrical agents.

From the agreement entered into I quote: "We will not procure an engagement for any professional who is indebted to any one of the undersigned for commissions on a previous engagement." Now, I venture to assert that for every two hundred professionals who have received through agents engagements with responsible managers, lasting through the period for which they were made, and for which they have failed to pay the stipulated commission, there are a thousand who have been placed by the agents with managers, whose mark is notoriously irresponsible, and from whom, in hundreds of cases, they have not, and never will, receive their salaries.

What the actor will naturally want to know is, whether the above ultimatum is supposed to include the latter class.

Suppose THE MIRROR should call for the names of all professionals now out of employment, who were engaged through the agencies for seasons varying from twenty to thirty-five weeks, and who got instead anywhere from one to fifteen, the list would probably startle some of your readers.

What the actors and legitimate professional managers would like to see is this:

The entire second or third floor of the Fund building devoted to an agency to be conducted upon a high plane, separate consultation rooms for ladies and gentlemen, an ample reception room; in fact, everything should be done to take from the place the air of a servants' exchange. Then the artists of the profession would patronize and encourage it. It should have a well paid, competent business head, with necessary assistants. In this I wish distinctly to disclaim any reflection upon the present manager of the Fund agency. I know Mr. Spies to be honest and conscientious, but he is hampered by limitations in many directions.

This agency could and should transact nine-tenths of the business done with responsible managers, and it should so hedge itself with conditions as to exclude the other kind. It should be an exchange where actors and managers meet and converse like artists, in a house which belongs to them jointly, and in which the atmosphere of the employment office does not obtrude. To this end, all artists registering should be paid-up members of the Fund. This is a very small matter, which would add largely to the membership and usefulness of the Fund.

This may seem to sound Utopian. To me it appears the perfection of simplicity. Either suspend the Fund agency entirely, or devote to it at least one entire floor and make it so attractive in its arrangement and general conduct that the best members of the profession will feel proud to visit and patronize it. It is theirs; created by their efforts and maintained by them for their general good.

But alas! actors are not politicians. If they were, before the next Fund meeting occurs they would have held their "primaries"—every company and their general convention would be called to meet about June 1. Then they would place in nomination for trustees men pledged to do certain things which they conceived to be for the general good of the Fund and the profession at large. Then they would attend the Fund meeting and see to it that their candidates were elected. Then if they elected failed to inaugurate the promised reforms, "Good-bye!"

But, as I said, actors and Bohemians are seldom politicians.

MR. JOHNSON DEFENDS HIS CLOTHES.

NEW YORK, Jan. 20, 1891.

To the Editor of the Dramatic Mirror.
SIR, The enclosed article appeared in the Philadelphia *North American*, and I cannot look at it in any other light than that of a personal attack, and I look to THE MIRROR, ever ready to see justice done, to set me right.

This person signing himself or herself, which ever it may be, "The Lobbyist" takes exception to my dressing of the juvenile part of Robert Vanderhoeve in The Inspector, and says that I wear an "abominable suit of clothes," etc., and a necktie and hat neither of which would be tolerated by society.

As a matter of fact, I wear a neat, light suit of clothes, made by a leading New York tailor; one of Dunlap's latest style hats, and a necktie to match as near as possible the suit of clothes. I may have made an entrance upon the stage "with three buttons of my coat unbuttoned," but I fancy that a young fellow who has just returned from a year's siege at "ranching" in Montana, and who has just been clandestinely married to his sweetheart, would think very little of how his coat was buttoned.

The reading of this article created a laugh throughout the entire company, knowing as they did how particular I am in regard to my dressing. If this column is intended to be funny, why doesn't "The Lobbyist" sign himself "The Comedian?" Then we would know where to laugh.

This style of name criticism is too often indulged in, and is misleading, and I therefore hope you will give this some space.

Very truly yours,

HARRY JOHNSON.

MR. SEEVER'S PLAN ENDORSED.

DETROIT, Mich., Jan. 23, 1891.

To the Editor of the Dramatic Mirror.
SIR, Mr. Seever's recent communication to THE MIRROR should meet with favor from all young and aspiring dramatists. A scheme such as he suggests, or something similar, would surely be of benefit to them. Being one myself, I know whereof I write.

Only by some such method can we get our works into the hands of managers with any hope of their being properly examined and their merits or demerits passed upon. Even though the examination proved unsuccessful, it would be a great satisfaction to know that the play had been read, and to have its good or bad qualities shown to us, and proper suggestions made in connection with it, what hopes there were for its future success, if any, etc. A fee of ten dollars, or even more in some cases, would be freely given for a fair, unbiased examination and an honest effort to bring it to the favorable notice of managers, with a view to future production, disposal, terms, etc.

It may not be a hard matter to get a play into a manager's hands, but its subsequent fate is not so easily determined. The chances are he will not take the time or trouble to even look it over. There may be only a few out of the many he receives that are worth it, but even those must go unnoticed with the rest, and meanwhile he may be spending a large sum of money as well as the time and trouble to procure a "good" play.

By the way, my fellow townsman, Professor Henniquin, in a recent communication to the Detroit *Free Press*, favors the adaptation of French plays for the American stage, and names several which he thinks would prove quite successful. With all due admiration for the excellent work he has just given us this seems a little unjust towards the host of really clever native dramatists who are catering to us at present. It seems unfair towards them to look even so much to English, let alone French, sources for our plays. In view of the great success which is attending such playwrights as Howard, Jerome, Gillette, Thomas, Kidder, Rosenfeld and others, not to mention the many only waiting a chance to be recognized it would seem unnecessary to draw from other sources. Yours respectfully,
J. P. MORAN.

THE USHER.



Send him who can. The ladies call him sweet.
—LOVE'S LABOR'S LOST.

Mr. Nobles' letter on the subject of the dramatic agents' "combine," published elsewhere in this issue, presents the matter from a point of view that cannot be disregarded.

Mr. Nobles, who always comes to the front when any subject that concerns the well-being of the actor is concerned, takes up an important point that has apparently escaped attention in the agents' deliberations.

He wants to know whether actors who have not paid their commissions because they have not received salaries for the term of their engagements are to be included in the agents' boycott?

He also asks whether the actors who have paid commissions on engagements for thirty weeks and whose managers have closed season prematurely, cannot hold the dramatic agents that made the engagements for the balance of salary due on the unfilled contracts.

While the agents are at work instituting protective and reformatory measures, it behooves them to consider the points discussed by Mr. Nobles.

Unquestionably the actor who pays an agent for a season's engagement and gets only a few weeks' salary is entitled to a rebate of the amount involved in the interrupted term, or to have that amount credited to him on the agent's books, to be applied on account of future commissions.

Honest dealing is involved in this matter. It strikes me that it is not a question that is open to argument. If an actor were to carry such a case into court he could recover the overplus, if not the whole amount paid the agent as commission for a service that was not performed.

When they come together again to settle definitely upon the details of their plan, I hope the agents will take up and provide for cases of this kind. Now that reform is in the air and they are inhaling it, they cannot afford to ignore an abuse that is patent and widespread.

The rascal Byers, through whose "Chicago Manuscript Company" play pirates are supplied with garbled MSS. of stolen plays, is up to a new dodge.

He is sending out circulars to managers of theatres in small towns requesting them to hand his catalogue of plays to local amateur dramatic societies.

Amateurs are respectable people, as a rule, and it is not likely that they will invest in the goods of this thief when they have been informed that every play included in his list is the lawful property of somebody else.

It denotes a lamentable defect in our laws that a man whose business it is to steal plays and sell them openly can escape interference, much less punishment.

How long before this outrage will get attention from the law-givers?

The censors do not speak flatteringly of the reception given Gillette's adaptation, *All the Comforts of Home*, in London last Saturday night.

But, then, the verdicts of the censors are notoriously unreliable.

Sara will be here on Sunday, if *La Chanson* meets with no unusual delay.

She is bringing over a boar-hound, an asp, two new plays, and fifty trunks.

Sara stopped long enough at Havre before embarking to cable to the New York press that "next to France she loved America and the Americans."

I believe that the subject of Colonel Ingersoll's lecture in the Press Club series at the Broadway Theatre, has not yet been announced. It will be "Shakespeare."

All through his career Ingersoll has looked forward to the time when, resting from his theological contentions, he should be able to give the best that his lustrous genius afforded to a grand eulogy of the colossal William.

That time has come and the fruit of all the thoughtful study and profound reflection devoted to this matchlessly eloquent Shakespearean to the works of the Bard has been

gathered into a discourse that is as sublime as its subject.

I had the privilege of hearing a portion of this magnificent oratorical tribute recently, and I advise every lover of Shakespeare and every admirer of splendid rhetoric and poetic enthusiasm to hear the lecture.

Colonel Ingersoll, by the way, left for Montana last night. He will be absent several weeks, engaged in a big will contest involving fifteen millions.

It is probable that he will lecture in Spokane, St. Paul, Chicago, and several cities on his way back to New York.

Did you ever hear why the Colonel strenuously objects to being "introduced" to an audience when he mounts the rostrum?

Several years ago he lectured in Jamestown. The mayor, a worthy man of German descent and an ardent Ingersollian, was extremely desirous to present the orator to his townspeople.

His admiration, however, was greater than his gifts as a speaker. Overcome by the weighty character of the ceremony he stuttered, and stammered and looked the picture of nervous discomfort. Finally he wound up his remarks with—

"And now, ladies and gentlemen, I have the—er—honor to introduce the orator whose name is known from—er—from ocean to ocean—that is to say, it is a household word—Mr.—Mr.—Mr.—"

"My name's Ingersoll," prompted the Colonel, realizing that in the mayor's confusion the household word had vanished from his memory. The house roared, of course.

After that Ingersoll put his foot down on public "introductions" of any description.

WHERE IT STANDS.

Many Evening Journal, Jan. 17.

THE MIRROR is the best dramatic newspaper in this country.

AUTHORSHIP OF CREDIT LORRAINE

Mary Palmer Reese, a Kansas City journalist, says that she wrote *Credit Lorraine*, the play in which Lillian Lewis has been starring this season and which she is giving to that portion of the world that patronizes her performances as the work of her husband Lawrence Marston.

Mrs. Reese explains that a couple of years ago she dramatized Dr. Greene's story "The Darling of an Empire," and read it to Miss Lewis and Mr. Marston. They waxed enthusiastic and made suggestions, which were adopted.

Mr. Marston got the MS. and hung on to it. While Mrs. Palmer was negotiating with Dr. Greene for the rights of stage representation, he jumped in and bought them himself for about \$600.

Then Mr. Marston made certain alterations in the drama, announced it as his own and ignored Mrs. Palmer completely. She has received neither cash nor *cudos* for the use of her work.

ITS PLACE.

Many Argos, Jan. 18.

THE DRAMATIC MIRROR is in the van of theatrical publications.

THE LOUISIANIAN.

Edward M. Alfriend has written a play called *The Louisianian*, which is to be produced at a special matinee at the Madison Square Theatre about the middle of March.

The period of the story is from 1807-1815, and the characters will appear in the costumes of the First Empire. The first and fourth acts take place in New Orleans, while the second and the third acts are located in Paris.

The part of the hero, Henri St. Armand, is to be played by E. J. Henley, and Mary Hampton will be seen in the principal female character. Other characters will be assumed by members of A. M. Palmer's stock company.

Mr. Alfriend is of Southern birth, and his play deals with incidents and scenes with which he is thoroughly familiar.

A PROUD DISTINCTION.

Evening Post, Jan. 19.

THE MIRROR is the one clean and able journal devoted to its [the dramatic profession's] interests.

RIPE FOR THE COURTS.

It begins to look as if the strained relations between Edgar Selden, star, and Daniel Shelby, manager, would result in litigation. Last week Mr. Selden announced that Mr. Shelby had no claim whatever on his services, but the manager told a MIRROR representative the other day that he had.

"I don't like to stir up dirty water," said Mr. Shelby, "but Mr. Selden's remarks in THE MIRROR force me to make plain my position. From my own experience, from the opinions of old managers and from what my lawyer says, I have come to the conclusion that my closing up the season when I did

does not invalidate my five years' contract with Mr. Selden in any way nor my interest in the play of *Will o' the Wisp*.

"You know the old proverb about the ease with which you may lead a horse to water, but the extreme difficulty you may experience in making the equine drink. In the same way I do not hold that I can make Mr. Golden play under my management, but I can and will prevent him from playing in *Will o' the Wisp*, or any other play under anybody's management but mine. I offered to make a fair compromise with Mr. Golden, but he refused.

"For my own part I leave it to any manager whether my course was not wise, when, upon finding that playing in one-night stands did not pay, I closed season, paid all obligations, and then jumped in here for the purpose of filling up next season with good week stands."

CLEAN, INDEPENDENT, RELIABLE.

New York Truth, Jan. 12.

THE MIRROR is now and has always been a clean, independent and reliable paper.

OLD AND NEW PLAY PIRATES.

The pirate play is still carried by several barnstorming companies, who thus eke out an unprofitable existence, when they might easily prove honesty to be the best policy by renouncing the precarious sale of stolen goods.

W. H. Hoyt's Comedy company holds a conspicuous place of dishonor in the ranks of these dramatic outlaws. H. L. Averill, the sharing manager of the Barre Opera House, at Barre, Vt., has written to Gustave Frohman concerning these people as follows:

"Can nothing be done to stop the performances of these pirated plays here? This week they do besides *Held by the Enemy*, Miss Fogg's *Ferry* and *Hazel Kirke*. Now, if I had owned or held a strict lease of the house, I would have prevented it, but as I don't, I cannot. It hurts business for legitimate companies, and I want it stopped. Will do anything I can to assist you.

The Hoyt aggregation was coolly advertised in the *Weekly Enterprise* of Barre to provide a seventy-five cents entertainment for ten cents and to open with Annie Pixley's four-act comedy, *Miss*. In the adjoining column a "press notice" from the *Bristol Herald* assures the public that the Hoyt Comedy company is superior to either the Lewis or Henry companies. The clipping was furnished us by J. Claxton Taylor, who writes that he deems it the duty of all readers to lend whatever aid is in their power towards assisting THE MIRROR in exposing that class of dramatic vampires known as play pirates.

Charles Frohman told a MIRROR reporter that an injunction was served on the Hoyt Comedy company to stop the performance of *Held by the Enemy* at Barre, Vt.

Mr. Frohman seems determined to stop piratical interpretations of W. H. Gillette's plays. On Saturday last through his attorneys, Messrs. Silverston, Murphy and Brodie, of Portland, Oregon, he served an injunction on Mr. Cordray, who was to have presented *Held by the Enemy* in that city on Monday night under the title of *Across the Line*. Mr. Cordray's piratical proclivities were exposed in a recent issue of THE MIRROR.

Sarah E. Phipps, of Rochester, N. Y., complains that her comedy-drama called *Geewhinkers* is being pirated by a company that started out last September or October. She says she cannot afford to lose the play or the money it ought to bring her, and wishes us to publish the name of the play, and state that the manuscript is being used dishonestly by dramatic sharks.

J. Duke Murray sends THE MIRROR a catalogue of stolen manuscript plays that was received last week by W. P. Howe, manager of the Opera House at Westfield, Mass. It is needless to call attention to the fact that the notorious Byers is still at his old tricks.

Finally, we are in receipt of a communication from a member of the Martin Golden company concerning the announcement in last week's MIRROR, that Judah, now being presented at Palmer's Theatre, had been pirated by Martin Golden.

"This is a serious mistake," writes Mr. Golden's advocate. "While we are playing Pennsylvania towns, we are not playing Judah. Judah was performed by this company, but not until September last, and then only for two or three performances, once in Kokomo, Ind., and once in Henderson, Ky." Moreover, there is not a manager in the profession to-day who deals more seriously with pirates than Mr. Golden.

Very well, he should at once begin to deal seriously with himself, for he had no right whatever to Judah, even for a single performance. Besides, our voluminous communicator well knows who it was supplied us with the facts of the case, and that we are also indebted to the same source for the information that Mr. Golden's repertoire includes *The Martyr*, *Evelyn*, *Colonel Sellers*, *Our Bachelors*, *Little Duchess*, and *The Manager*.

And from whom, pray, did Mr. Golden obtain the rights to this tempting repertoire? Until he can make out a better case, we shall have to include him in the list of piratical stunts.

PROFESSIONAL DOINGS.

CARRIE HULL, who joined Grimes' *Cellar Door* recently, is reported to have made a hit.

CHARLOTTE M. WAYLAND will leave The Irish Corporal on Feb. 1.

E. E. RICE will shortly put Mestayer's farce-comedy, *The Grab Bag*, on the road.

J. J. FILLIMONS joined Maud Granger's company at Mobile recently.

RAJAN'S WAY closed season at Troy on Saturday night.

H. J. HIRSHBERG, who was engaged for *The Witch*, has made quite a success, it is reported, in the part of the Indian.

CHARLES SANDERS has left the Hardie-Von Leer company.

H. W. GROSBECK, a clever young tenor, has been engaged for the Irish Luck company. He joined the organization on Monday.

VERNER CLARGEN has been engaged to Noah's Ark.

INEZ SHERRARD has left the Zozo company.

BEATRICE LUEB, at present with the Red-mund-Barry company, will leave that organization on Feb. 1.

LYDIA PIERCE has been engaged for The U. S. Mail.

LOUISE RAYMONDE, the star of Eagle's Nest, has recovered from a serious illness.

LAURA LYONS, who left the Dixey company, a short time ago, will be married in a few weeks to a non-professional. She will retire from the stage.

R. H. GERMAIN, the musical director, has been engaged for the Soap Bubble company.

MYRON LEEFINGWELL contemplates a Spring tour in his new play, *Blue Grass*.

ELLA BENDER, who was ill for a couple of weeks, has recovered, and joined the Zozo company.

BERTHA LIVINGSTON, lately of Rehan's *Night Off* company, is lying seriously ill at her house in this city.

JOHN BUNNY has left The Fakir company, and his place has been taken by Alf Hampton.

LOUISE GALLOWAY played the soubrette part in *Lost in London* at Williamsburg on very short notice last Saturday night. She acquitted herself creditably.

SHERLEY BROWN has been engaged for Charles Frohman's company, to appear at Hermann's Theatre shortly.

THE DEAR LITTLE SHAMROCK company, which sought the protection of the metropolis a week or so ago, will probably go out again.

SHERBORN BAENES has been engaged to support M. B. Curtis in *Sam of Posen*.

GRAVE SHERWOOD, formerly of Blue Jeans, is now starting in *The Two Thieves*. A recent addition to the latter organization is Emile LeCros, who joined it last Thursday in Pennsylvania.

JOHN GIBSON, of The Fakir company, has been re-engaged for next season.

THE LOUISE DEMPSEY company, which will go to the Pacific coast shortly, will not, it is said, play the notorious Cort circuit.

HARRY HISE will star Schnitz Edwards, the comedian, next season in a play written by that actor entitled *Bye-and-Bye*.

THE BEACON LIGHTS company jumped last week from New Orleans to Paterson, N. J.

EVA DONNETTE has been engaged for the Roberts-Sailer Faust and Marguerite company.

AGNES LANE has received an offer to play the leading business in Cordray's stock company at Portland, Ore.

GLASSFORD'S New York Theatre company is said to be pirating Fogg's *Ferry* and other plays in New Jersey towns.

HARRY PECK, of the Fogg's *Ferry* company, who has been at the City Hospital in Wilkes-barre, Pa., since Jan. 3 is improving and will be able to join his company in a few days.

THE OPERA HOUSE at Winona, Minn., was completely destroyed by fire on the night of the 21st. Maggie Mitchell's company were playing there. They lost some baggage.

"It is all over for me" were the last words the late Helene Adell spoke on the stage. She was playing *Lady Nottingham* in the tragedy of Essex.

FRANCIS GALLARD has returned to this city from San Francisco.

BERTHA FISCH, of the Pearl of Pekin company, lost at the Grand Opera House, San Antonio, Tex., at their Wednesday matinee, Dec. 17, jewelry valued at \$700, consisting of several valuable rings and a new watch and chain. Manager Stevens remained in San Antonio after his company left, hoping to recover the stolen property. Two boys were arrested on the evidence of a gentleman, who saw them sneaking from Miss Fisch's dressing room during the performance, but manager Nullally of the Opera House testified that these boys were honest and they were released. After remaining two days in San Antonio, Manager Stevens was obliged to rejoin his company, and nothing since has been heard of the missing valuables.

SHAKESPEARE IN ALBANY.

A Paper read at the Shakespeare Night at the Albany Press Club, Jan. 10, 1901.

I have been asked to contribute a five minute essay upon Shakespeare in Albany. My first thought was that five minutes would be quite too long a time for a discussion of that subject, it must needs be as brief as the famous chapter on Snakes in Ireland. Shakespeare had not only never been in Albany, but he had never been in America, and what is far more remarkable, there is in all his works but a single allusion to indicate that he was aware such a country existed.

This is a fact for which I have never seen an adequate explanation.

America was discovered in 1492.

There is no question about the date I believe, except in Chicago, where it is solemnly averred that the great event did not take place till a year later—with the prospect of further postponement, if necessary.

But 1492 is good enough for us in this State, or would have been had Tammany Hall and Tom Platt let the World's Fair alone, as it is, no one but John Boyd Thacher cares now whether Columbus discovered America, or America discovered Columbus. But let that pass.

Fifty years before the birth of Shakespeare in 1564—all Europe had heard of the discoveries of John and Sebastian Cabot, and of Amerigo Vesputius, as well as those made on the four several voyages of Columbus. America was as well an established fact then, as England is to-day; yet Shakespeare, "the universal Shakespeare," has in all his voluminous writings but one direct allusion to this great and glorious country.

And that one is not particularly respectful.

One of the Dromios, you will remember, is describing the fat kitchen wench, who, much to his seeming disgust, is in love with him, one that claims him, that haunts him, that will have him, she is fat and greasy, and all dirt. Noah's flood could not cleanse her, she is as wide from hip to hip as she is long from head to foot.

"She is spherical, like a globe. I could find out countries in her."

And he proceeds to do in language more graphic than polite. He locates Scotland and England and Spain and France, and finally is asked:

"Where America, the Indies?"

"Oh, sir, upon her nose," is the response, and this because it was so fiery red; "embellished with rubies, carbuncles, sapphires."

Bad enough, truly, but worse remains behind.

If there had ever been any doubts of Shakespeare being an Englishman—and until my friend, Mr. Waldron, in THE DRAMATIC MIRROR, so happily dispelled them, there were doubts of his having been anybody—his contemptuous allusion to the original as well as to the greater Ireland, would have proved his nationality beyond a peradventure.

But times have changed. Had Shakespeare lived three hundred years later, he would not only have alluded to America and to Ireland with the most profound respect, but he would have written a play with Home Rule for a subject, and the American Hog for a hero.

And he would have brought over the whole Globe Theatre company and we would have had them in Albany, playing with George Oliver for 90 per cent. of the gross receipts.

And the Bard of Avon would have gone back to Stratford with money enough to buy the whole town and paint it any color he thought best.

But let bygones be bygones. We in Albany forgave the gentle William long ago; we never had a grudge against him, or if we did, we agreed to call it even—after Gladding played Macbeth.

Seriously, however, Shakespeare in Albany, must be interpreted to mean some reference to the Shakespearean actors who have appeared in this city, and they have been many and distinguished.

The oldest Albany play-bill in existence contains the cast of a Shakespearean comedy—Katherine and Petruchio—which was performed Dec. 23, 1785, in the Albany hospital.

It was proper enough, no doubt, that Shakespeare should have been taken at once to the hospital, for he was sure to be mangled, and very likely murdered. The comedy was preceded by a dance and a eulogy on Freemasonry. It was useless in these days to attempt to conciliate the church people, so the poor players did the next best thing and made themselves solid with the masonic fraternity.

The next Shakespearean representation of any note was, as far as we can learn, the first production in Albany of Hamlet, Prince of Denmark, with that wonderful boy, John Howard Payne, in the title role. Remembered now almost solely as the author of "Home, Sweet Home," John Howard Payne was, in his youth, an actor of unusual promise, and at this time was only twenty years old. What is still more remarkable, at the age of fourteen, he wrote, edited and published the *Theatrical Mirror*, keeping his connection with the venture as much of a

secret as possible for fear of parental discipline for having anything to do with the theatre. The complete file of this publication in my possession, shows it to be something far different from the amateur journals with which the boys of this generation amuse themselves by printing on a toy press. It compares favorably with the critical magazines of the day, and its opinions were of so much weight as to attract the attention of the New York *Evening Post*, a writer on that paper announcing that he was about to reply to them. Amusement on this Mugwump sat when he learned that he was conducting a controversy with a lad scarce in his teens.

A feeling akin, perhaps, to that aroused in the breast of a well-known press agent who a few weeks since inquired for the dramatic writer on one of the Albany papers, and was told to come in again at 2 o'clock—he hadn't got back from school.

The first star in the old Pearl Street Theatre, the front of which is still the front of Jacobs' Opera House, was Junius Brutus Booth in Richard III., his most popular character—one in which he occasionally improved upon both Shakespeare and Colley Cibber by steadfastly refusing to die, in the last act, and on one night in New York persevered in his new "reading" till he had backed the virtuous Richmond out of the stage door into the street.

His son, John Wilkes Booth, was cast in the same maniacal mould, and on his only regular engagement in New York city in the same character departed from his illustrious father's methods by driving his antagonist head-first over the footlights into the orchestra, breaking his sword-arm. The plucky Richmond, however, clambered back and renewed the fight with his left arm, amid the deafening applause of the audience.

John Wilkes Booth was addicted to accidents, two of which befel him in Albany. His first appearance here was as Romeo (Feb. 11, 1861). The second night of his engagement, while playing Pescara, he fell upon his dagger, which entered his right arm pit, inflicting a wound from which the blood flowed freely, and obliged him to act the next night with his arm in a sling. He put up at Stanwix Hall. That very night, Abraham Lincoln, on his way to be inaugurated in Washington, slept at the Delavan. For the first time in their lives, probably, but one short block lay between the man destined by Heaven to strike the chains from six million bondmen, and the man fated by Hell to become the assassin of Abraham Lincoln. An inch or two deeper cut of that dagger in the Little Green Street Gaiety would have wrought a change in history impossible to measure.

Three weeks later Henrietta Irving, then a young and dashing actress, now a chastened and refined representative of old women's parts, rushed into Booth's room at the Stanwix and undertook to carve his classic features with a dagger. She meant business—not advertisement—and it was with difficulty that she was restrained from inflicting a mortal injury upon the actor who had aroused her displeasure, but fate once more intervened, the maddened woman was disarmed, and the life of John Wilkes Booth was saved to be ended at last like that of a mad dog—unwept, unpitied save by the mother who bore him, and perhaps by that brother in whose mournful eyes can still be read the traces of a sorrow to which the melancholy of Hamlet is as but a passing shadow.

The question is often asked, "Which of the younger Booths was the better actor, Edwin, or John Wilkes?" "The palm has been awarded," says a satirical writer, "with great unanimity, to John Wilkes—by those who never saw either."

But to return to the elder Booth and to Shakespeare. During the elder Booth's first engagement of twelve nights in Albany, he was announced for as many different characters, among which, beside Richard, were Hamlet, Macbeth, Lear, Othello, and Shylock.

Edwin Forrest began his engagement as a stock actor in the Albany theatre by playing Macduff to the Macbeth of William Augustus Conway, a tall and handsome actor, with whom, when she was eighty years of age, Mrs. Piozzi, the friend of Dr. Samuel Johnson, fell curiously in love, and wrote him letters which would not have been out of place in Poems of Passion. Poor Conway! His proffered love refused by the famous Miss O'Neill, a victim to the scathing criticism of Hook, and pestered by the amorous attentions of a woman old enough to be his grandmother—no wonder that his perturbed spirit sought rest at last, in the bosom of the Atlantic.

Conway on his first visit to Albany played Hamlet, Macbeth, Petruchio and Coriolanus.

On the 5th of December, 1825, Edmund Kean began his only Albany engagement, in Richard III. Edwin Booth has recently alluded to him as "perhaps the best really great tragedian that ever trod the English stage"—a graceful tribute to one who was the elder Booth's victorious rival. Whether he surpassed Cooke, Kemble, Garrick, or Betterton, must always remain a matter of speculation.

That he was a very great actor no one pretends to dispute. But he was under a cloud at the time he visited Albany. A divorce suit in which he had figured *à la Parnell*, had raised a storm of scandal in England, while it was not forgotten in this country that on a previous visit, he had shown contempt for Boston by declining to play there one hot night, after he had been announced, because the house was small. On his return to America, his first appearance in New York was signalized by a riot that nearly drove him out of the theatre.

Kean did not know what sort of a reception awaited him here, but there was nothing to be afraid of—our love for Boston was not so great in those times to make it obligatory on us to take up their quarrels, and our moral sense was not, perhaps, what it ought to have been, at all events, the theatre was crowded to the doors, and Kean's reception was all that he could wish.

During this engagement Forrest played second to Kean—Richmond to his Richard, Iago to his Othello, etc. They never played together again but each retained a highly favorable opinion of the other, and Forrest came to regard Kean as the god of his theatrical idolatry—as, indeed, he might.

The same season Thomas A. Cooper, the first great American actor, played a long engagement, but the only Shakespearean play recorded, in which he appeared, was Macbeth.

In 1827 (May 7) William Charles Macready appeared as Hamlet the night Jesse Strang shot and killed John Whipple, a tragedy in real life far more exciting than anything the mimic world could produce.

To catalogue all the actors who have appeared in Shakespearean parts in this city would make a not very profitable and not very entertaining essay. To go into detail with regard to them would spin this paper to an intolerable length. It is interesting to note, however, that in 1822 Charlotte Cushman, then in the stock company of the Albany theatre, as Forrest had been before her, made her first appearance as Lady Macbeth to the Macbeth of the elder Booth. Here she entered into practice of roles, in which afterwards she became famous. One of these was Romeo, and it is on record that no male Romeo was ever more successful than this greatest of American actresses.

But it is not necessary to confine ourselves to musty playbills, dusty newspapers or the dim recollection of elderly people to consider notable Shakespearean performances in Albany. There may be those present, who remember with pleasure, that brilliant combination of beauty, youth and genius expressed in the persons of Scott Siddons and Walter Montgomery when they played at the Trimbale in 1871. It was Walter Montgomery who first brought out Mrs. Siddons, and they happened to meet here in Albany, and played an engagement in which were presented Romeo and Juliet, Much Ado About Nothing, As You Like It, Othello, etc. Their love-making had all the fervor and intensity of reality, and was an object-lesson in the school of Cupid that set the whole town a-talking. It was Walter Montgomery's last visit to Albany. A short time afterward—only a few days after his marriage to Winnetta Montague (who also captured Albany with her fascinations, and was so universal in her schemes that she even played for the benefit of the manager of the Young Men's Christian Association)—this brilliant actor, who might have stood on the topmost round of the ladder, took his own life, and died as the fool dieth.

Three times did Albany have a glimpse of that glorious vision of beauty—Adelaide Neilson—who better, probably, than Mrs. Jordan, to whom Charles Lamb applied the term—deserved to be called Shakespeare's woman. In her, of all women the English or American stage has ever seen, dwelt the spirit and the soul, as well as the physical embodiment, of Verona's fairest daughter.

To her delightful Rosalind, Miss Ada Rehan played the part of Celia, for the first, perhaps the only time in her life. Since then she herself has become the most famous and probably the best Rosalind, barring none, either in this country, or in Europe. It will be a pleasure for the future historian of the Albany stage, to link her name with this good old city, although if the truth must be told, her performances here were not always appreciated as Mr. Albaugh's bank account sadly demonstrated.

It was Albany's great good fortune shared, I believe, by but one or two cities in America, to see John McCullough and Mary Anderson in Shakespearean performances on the same stage. So important an event brought William Winter here from his Staten Island home, but Albanians did not consider it of sufficient importance to fill the house.

Of the great representatives of the Southern school of acting, Albany has seen in Shakespearean roles, Fichter, Ross and Salvini. Setting at naught the traditions of the English stage, they have interpreted the Universal Shakespeare from their own point of view, bringing about their ears much severe criti-

cism, but touching the heart and the imagination, as actors reared in a colder school have never done, or are likely to do.

Fichter was to me, the most wonderful, although not perhaps the greatest actor I have ever seen. He came to Albany in his decadence, broken in spirit, crippled in body, the slave to stimulant, the victim of disease, yet his Hamlet showed something of the beauty which won such glowing encomiums from Dickens, from Vates, and from many other of the best critics in England and the United States.

It was my good fortune to have seen him several years previous, in Boston, when he was at the height of his popularity. Kate Field has said of him that in New York and Philadelphia he was admired, but in Boston he founded a religion. It was a religion, however, that was as vigorously opposed as it was zealously propagated. He certainly overturned tradition, but in no single instance without a reason: I saw his Hamlet there three times, and must contend that it was the most human, the most sympathetic Hamlet that has ever been made known. Rossi's methods were similar, their school was the same and the effects were much alike.

Of Salvini's Othello there can be but one opinion. It stands in the world of art, as the capitol which crowns the hill above us lifts itself above the churches, the dwellings and public buildings which make up the city of Albany. There have been but few ideal Othellos. Edmund Kean ranks as high as any actor of the past. Few living are able to remember, much less describe his acting, but the very fact that he was but five feet four, must have handicapped him, even in this his greatest character—for Othello should fill the eye, and that Salvini does this beyond compare, needs no argument. His acting is indescribably great. It is no fault of the American tragedians that they cannot approach him. His gifts are from Heaven. He possesses the artistic temperament to a degree not permitted to those born elsewhere than under the skies of Italy. Art has always had less limitation there than in all the world beside. It is indigenous to the soul and climate, as invention and enterprise are to those of our own country. Italy could no more give birth to an Edison than America to a Michael Angelo. Salvini by birthright is himself alone, and Othello is his masterpiece. Those who have seen it may congratulate themselves on the fact that neither in the past has it been excelled, nor in the future will it be equalled. It is in my estimation, the grandest height attainable in dramatic art.

Did my time and your patience permit, I might speak of other actors whom Albany has seen in Shakespearean characters, of the Davenport-Barrett combination in their superb presentation of Julius Caesar of the too infrequent visits of Edwin Booth of the brilliant stage life of America's great artist, Mary Anderson of the gothic strength of Januschek's Lady Macbeth of the artistic personations of Madame Modjeska, and of the beautiful production of Twelfth Night by Marie Wainwright. But life is short. My five minutes were up, long ago.

I may say in closing, that with the exception of George Frederick Cooke and Henry Irving, all the great Shakespearean actors speaking the English language, who have played in America at all, have played in Albany. Shakespeare has been well represented here, however poorly he may have been patronized.

And with the most profound respect for the closest students of Shakespeare, of whom there must be many in Albany—and no matter what may be said by my friend Mr. Hoyt, who is to address you upon "The Harm the Stage has done to Shakespeare"—I must contend for my belief that, without the theatre, Shakespeare would be an unopened book to thousands who now know his acted plays almost by heart.

We may declare with Lamb, that the tragedies are not suited to the stage because of their great excellence, and because our ideals of Lear and Macbeth and Hamlet are not always realized, but, I venture to say that, to nine persons out of ten, until a play of Shakespeare has been seen, it remains a play not understood.

"For all can Poetry express
Full many a tone of thought sublime,
And Painting, mute and motionless,
Steals but a glance of time.
But by the mighty Actor brought,
Illusion's perfect triumphs come,
Verse ceases to be airy thought,
And Sculpture to be dumb."

H. P. PHILIPS.

A RARE EXCEPTION.

New York, January 10, 1901.

Papers devoted exclusively to the interests of any profession are seldom interesting reading to any one outside the pale, but Mr. Fiske always makes his paper readable and attractive to those who have an interest in, but no direct connection with the stage. Some of the essays on dramatic art and some of the criticisms on plays and players that appear in the columns of THE MIRROR would not be out of place in the pages of our best magazines.

NEWS FROM LONDON.

LONDON, Jan. 10, 1911.

A Part of Spectacles has not taken on a new lease of prosperous life here because of having been fitted to the eyes of the Prince of Wales and his guests at a private performance in the Sandringham country house.

Such a royal baptism of a play gives it great prestige among English playgoers. Did not such a baptism make the fortune of that pathetic version of *The Serious Family* when called *The Colonel*? John Barr and his Garrick company were getting perfunctory rather than their Charing Cross house but now since they have backed in the hospitable sunshine of future Kings, when a fine supper and been whisked back to London in a special train they play with freshness.

The function at *Trinity Lane* for Twelfth Night was indeed, a "what you will" performance. The cards of invitation sent broadcast by Manager Harris bore no reference to the old comedian, but delay, his request, or his cake, although orator Hernandez made amends to the members of the delectable in a clever speech. Lady Donk, in a procession, was attended by her husband, the future Lord Clancarty, played "beauty" and the Belle of the evening, while many a "beast" at supper gorged the same, while the extraordinary liquid bottled as champagne. Every partaker of the latter, whom I have since met, owned in a chorus about his next morning headache.

Lady Donk Spunker (Mrs. R. Brown, escorted by Lord Clancarty, who looked rather grim as perhaps he thought of the *Donk* he had lost over *Rabel and Moin*), was in the box opposite the Donks. The affair was a grand advertisement for the manager, and especially in his desiring aspirations for Parliament.

There is a press chorus of reference to Willard over the revival of *The Silver King* by Wilson Barrett. The chorus, taking up the character of the Spider, in which Mr. Middleman Judah was so "dy," sings "Oh, Willard, we have missed you." The critics stick polished needles into the Emery who plays Nellie Denner. Meanwhile she continues to advise actresses how to act in articles contributed to a flimsy, school-girl weekly news paper called *Woman*. She is to have a good part in the new drama *Father Bonaparte*, that Mr. Barrett is rehearsing, and in which he is to play, by way of versatility, a Grandfather Whitehead part. When he goes into the provinces in the Spring, his large, new Olympic is to be used by Signor Lazo for a short opera season, in which Patti, Albani and Schuch are promised.

First night tickets are out for the opening of the new Vandell Theatre in a few days and as to what the cable will inform you, Jerome's Wood-bark Farm will be well given, judging from rehearsals. Apropos, Jerome has just collaborated with Madame in a new drama. It is a lovely daughter who, inheriting her father's talent, may become a future Mrs. Ingham, a name that just about describes the size and appearance of this new champion baby whose first dramatic reading will probably be Ibsen's *Doll's House*.

A "Mummer" as he signs himself in the New-castle *Chronicle*, has been describing Henry Irving's first appearance at the old theatre in that city of coals. He writes that, although H. I. was in a small part, his appearance and care of toilet, of the eighteenth century, betokened the accuracy and care which has always marked his preparation and makeup. His first speech, it seems, was to pronounce the words "Success to our enterprise." They have certainly proved prophetic for him. His *Much Ado* is again cramming the Lyceum. The revival is notable for Wenman's Leonato and the Dogberry of Mackintosh in that, under Irving's scholarship, they deprive the characters of traditional conventionalities and award new and defensible renderings. In his speech H. I. made a criticism in two words. He referred to *Much Ado* as "this happy play."

Pleasant echoes come from the Australian colonies as to the success of William Rignold in Falstaff. Of course, this brother of Henry V. is Falstaff in natural size, face, voice, vanity and roistering. His only assumption has to be of selfishness, for naturally he is generous. He makes a good Falstaff for a reason similar to that which made Devenport so imitable as Sir Giles Overreach and Hackett so good as Falstaff. The father of the late Recorder was in private life a thorough Falstaff.

One of the papers here referring to the death of Emma Abbott, says rather cynically that she will pass into operative history as the only prima donna who would not avail herself of a doctor's certificate to shirk an appearance. With additional cynicism, the writer adds, "but then she was her own manager." Musical Agent Vert here says she was engaged by him for a concert tour in England.

O. H.

THE DRAMA IN ITALY.

ROME, Jan. 5, 1911.

Everyone acquainted with the stage knows that many a popular low comedian began his career in a leading tragedy part. The low comedian laughs at this himself in after years when he has gained fame, name and wealth by making others laugh, and rejoices to think that he found out his specialty in time.

Rarely, on the other hand, does a low comedian discover, after years of triumph in the art of laughter, that he has chosen the wrong track, and that his specialty should be tragedy. And yet that is what our comedian Novelli has discovered; and although the public, accustomed to consider him in the light of a Court buffoon, hesitated to see in him a Hamlet, Othello, Louis XI., etc., yet he is now nightly appearing in one of these parts, to the delight of his more intellectual critics.

In Louis XI., indeed, he is sublime, and arouses even the most incredulous to a frenzy of enthusiasm. His triumph is all the greater, because it has overcome the obstacles raised by his former triumphs as a low comedian.

He has also appeared in a new play, translated from the Spanish, called *The New Play*. This piece is not unlike *Grigore*, in some of the scenes and metaphors I have seen it in English under another name. It is the story of an actor, called Yorick, and the scene takes place in England. This is Yorick's Love, adapted by Howells and played by Barrett. Editor *DRAMATIC MIRROR*.

Yorick, like Novelli himself, has always played comedy parts, but has at last an opportunity to play a tragic role, a betrayed husband. Whilst he is studying his lines aloud, he enters his wife's room, where he finds her with a friend. The wife does not know that Yorick is merely acting his new part, but thinks that he really knows the truth and she falls at his feet to implore his pardon. Yorick remains bewildered. A friend, who is present, makes to calm him, but doesn't see entered his mind and he settles on a course of suicide.

Things might have been arranged in time, however, had not a modern stage discovered a relic of

the guilty wife to her lover and given it to the poor player during the first representation of the new tragedy. In his fury and despair, Yorick kills his wife's lover on the stage as if it were a part of the real tragedy.

It is a modern imitation of tragedy and logic reduced to a modern pot audience. Nevertheless, it is not without a certain amount of interest and Novelli is splendid in the part.

A learned critic, writing of the picture of the modern Italian stage, regrets that English plays are so little known in Italy.

Berlin, Vienna, Brussels, Denmark and Sweden, he says, "have English plays performed on their principal stages, and why should not Italy have the same? The Middleman, for instance, might be a success here, as also *Pinner* and *Termin* plays. They would be far preferable to the fifth French *Academy*, which are paid their weight in gold, and only succeed in disgusting right-minded people.

Henri Beugnot's *Parisienne*, for instance, has been a dead failure in Milan. It is very like *Marco Praga's Ideal Wife*, which I described to you not long ago.

Give them really good things and the Italian public enjoy them. They are not so thoroughly rotten as the French public are.

In fact, Suterlin's *Honor* has proved a magnificent success in Milan, where Beugnot's *Parisienne* was a solemn fiasco. The Milanese were bewildered by the importance of the work, which was given for the first time without a word of puffing. It came, was seen, and conquered.

The great Italian dramatic author, Giacosa, has written a play for Sarah Bernhardt. He went to Paris expressly to read it to her, and she was so delighted with it that she would have liked to delay her visit to America in order to play it in Paris, before leaving. But as this could not be done, it is very likely that New York may see it before Paris. It may also be given in English at the same time, and perhaps by Mrs. Langtry.

Giacosa is also the author of that charming sketch, *A Game of Chess*, which Wilson Barrett has bought for England, and will shortly produce in London.

Mascagni's *Cavalleria Rusticana* has been translated into German, with the title of *A Sicilian Peasant's Honor*, and is shortly to be given in Dresden.

The opera, as I have already told you, is taken from Verga's one-act play of the same name. The play, however, would never have crossed the Alps had it not been for Mascagni's music.

An Italian correspondent, writing from New York (which he has perhaps never visited), complains that Mr. and Mrs. Kendal's repertoire is so restricted. Here the stars change their pieces every night.

"One would think," he innocently adds, "that the Kendals were two celebrities, whereas, the fact is, that Mr. Kendal is a good sort of fellow and agent, but a mediocre actor, whilst Mrs. Kendal plays with ease and naturalness, and is now and cultivated, with delicate feelings and intellect, but is nothing to speak of as an actress."

Margaret Mather is accused by the same intelligent critic of speaking with an American nasal accent, and screaming and gesticulating to excess, "but this pleases the American public, who think Miss Mather a Bernhardt."

The whole article, in fact, is an ill-humored satire on the American stage and American artists, though Italy has nothing to compare to either, search it as we would.

The Roman Opera season seems likely to prove a fiasco as I expected, when I saw the programme. Old operas and an inferior company cannot draw, that is certain.

At the Nazionale Theatre, on the contrary, they are coming gold with *Auber's Fra Diavolo*, almost unknown here. Bonizetti's *Don Pasquale*, also unknown to the present generation of playgoers. The *Clife* of Roman society thus flacks to the secondary theatre and forsakes the "grand" opera. So much for good management *versus* bad management.

Nothing else new. More I hope, next month.

S. P. O. R.

FOREIGN FOOTLIGHT FLASHES.

Henry Arthur Jones' new play *The Dancing Girl* was produced at the London Haymarket last Thursday week. A cable dispatch announces that it was a success and that Mr. Jones was called out at the end of the third act and applauded. There is not much likelihood of the acting rights being secured for America.

A London dramatist has written an entirely new play for Miss Fortescue. An English exchange announces that she will star in it next season.

Sunlight and Shadow will be put on for a run in London about the same time that it will be seen at the Madison Square Theatre in New York. George Alexander will produce it at the St. James' on Feb.

The news that Jules Claretie was about to resign from the directorship of the Comedie-Francaise in favor of M. Larooumet is confirmed. M. Larooumet has been for many years connected with the administration of the Fine Arts Department. A better man to watch over the destinies of the first stage in the world could not be found.

Bernholm Tree will produce in London the new play that H. Haddon Chambers is writing for the New York Lyceum.

Alphonse Danville has just had his new comedy *L'obstacle* produced at the Paris Gymnase. Its success, by all reports, was one of esteem only. The story, that of hereditary insanity is old and is said to be not particularly well treated.

Another elaborate production of Jeanne d'Arc is being prepared in Paris. It will occur at the Theatre du Gymnase, with Madame Segond-Weber in the title role. As the *Journal* of the Theatre will probably succeed in redeeming the prominent position she held three years ago after her debut in *Coppe's* Jacobites.

The ballet burlesque on the above subject was done in London last Saturday week and is said to have been successful.

Though the *Chronicle* has the Italian translated, who has recently made his name of international fame, has written a play with some beautiful scenes, which is

view. It is entitled *The Lady of Chailant*. The play has been accepted by Sarah, and it is reported that she will produce it for the first time during her New York engagement.

The *Master of Woodharrow* has been produced in London, and, according to a telegram received, was not a starting success.

The name of Rosa Caron, the phenomenal singer of the Paris Opera, appears in the French *Journal* of the Ministry of Public Instruction.

J. I. Toole, the famous English comedian, is due back in London from the antipodes early in February.

Maria Van Zandt's twenty-ninth birthday occurs this year. Compose all sonnets of congratulation to the tune of "Daring, you are growing old," etc.

A London telegram says that Audrey, the youngest son of Dion Boucicault, is about to create a sensation by marrying a widow who is in her forties. The lady is the mother of a young girl, who is to become the wife of Audrey's financial backer. Like most London telegrams, this may be taken *cum grano*.

Sydney Terrell, the English dramatist, and Clement Scott, the critic of the *London Telegraph*, are engaged in deadly warfare. Terrell, in an exceedingly venomous letter to the papers, declares Scott to be the curse of the contemporary stage, while in the *Sunday Times* a writer, who is believed to be Robert Buchanan, takes up the cudgels in Scott's defence. Buchanan says: "If Mr. Scott's influence and power are as great as Mr. Terrell admits, it is because he carries the conviction of good faith in his utterances. You may disagree with them, but you must accept their sincerity of intention if you admit their power. Otherwise they are powerless and impotent. Opinion is only individual after all, and however influential the person who expresses it, and however powerful the paper in which it appears, if it be false and misleading, it will be readily qualified and counteracted by other critics who write their verdicts in other papers. It is, we hope, an exploded fallacy to maintain that critics are mere venal creatures. If they were, public opinion would be too strong for them, and they would sink into deserved impotence and obscurity."

Tidings of glad joy from Japan. The Emperor has just signed a decree authorizing actresses to appear before the footlights at the same time as the actors. Heretofore, the cooperation of the sexes has been forbidden and when playing a love scene the lover could only enter *l. e. l. e.* when the angle of his eye had made her exit *R. l. e.* This state of affairs was hardly calculated to encourage the native drama and the Emperor's *Strenuous* edict is a wise thing in repeating a silly law.

Henry Irving does not appear to be taking the failure of Ravenswood philosophically. He felt very sore when he saw what the *Times* had to say about his production, and in a letter to the proprietors he remonstrates as follows: "May I beg to call your attention to a curious description of the career of Herman Merivale's play of *Ravenswood* published to day in your dramatic record of the past year. The writer says the reception of the play was not a cordial one. This suggests the question: Was the writer present on the first night? For *Ravenswood* was received by the public with an enthusiasm seldom approached at the theatre. The writer says the play ran only three months. The play is running now, and probably will run till the end of our season. I vary our bill between tragedy and comedy, in compliance with what seems to be a public desire. That so powerful an organ as the *London Times* should assume without due grounds that because I do this the tragedy is a failure is surprising."

But the editor of the *Times* is not overawed by Mr. Irving's missive. His reply is terse and to the point: "Mr. Irving does not accurately produce expressions which were carefully weighed. It was not said that the reception of *Ravenswood* was not a cordial one. 'Not too cordial' were the words used. Again, the word 'failure' is Mr. Irving's own. The *Times* said 'comparative non-success.' Lastly Mr. Irving does not mention that the play now occupies the Lyceum stage only once a week."

ACCURACY IN SCENIC ART.

The admirable view, published recently in *THE MIRROR*, of the fifth act of Sardou's *Cleopatra*, painted by Henry E. Hoyt and taken at the moment of the storm effect, gives an insight into the extent to which the scene painter is fettered on the one hand, or enjoys artistic latitude on the other, in the accurate representation of the things of bygone days.

In this instance, the artist has with architectural faithfulness shown the structural use of the portico in Egyptian ceremony, by the adoption of many features of the temple at Philae of the Ptolemaic age, while on the other hand, for pictorial effect, he has gone to that great mine of magnificence, the Great Hall of Karnak, for the decoration of the columns of the far anterior date of Rameses, the great, at Thebes.

"Where Egypt's earliest monarchs reared their thrones," this kind of license is allowable, as the leading characteristics are preserved throughout and the scene accords with the poet's lines.

"Colossal chiefs in granite sit around, As wrapp'd in thought or sunk in grief profound The mighty columns range in long array."

In homogeneity of treatment both that scene and Charles Witham's, with its elements, also taken from Karnak, formed a remarkable contrast to the scene of the first act by another artist, who mixed up the winged bulls of Assyria and the pre-Boric columns of Persepolis, with mosaic brick walls in place of the very striking and characteristic dove-tail rubble masonry of the ancient Persian style.

In the one instance selection is a truthful development of the original type, which an Egyptian architect-priest himself might have adopted, and in the other it becomes a meaningless jumble of anachronistic styles, instantly discounting the interest of the scene, however picturesque, in the eyes of the archæologist, the architect or the critical observer.

It is no more difficult, indeed, it is easier, to paint scenery with historical truth than with historical inaccuracy. The value of such reproductions as a means of giving to the public an inner glimpse of the past can surely be overrated, properly done they present to the eye a scene what the student only arrives at by years of research.

The architecture of Cleopatra's native land is fraught with a strange and media feeling beyond that of any other nation, past or present. Religion and statecraft were convertible terms. The Pharaohs were the high priests in their lifetime, deified on death and their memory by over tributary provinces, rather incidental than superior to their high-priesthood.

The whole life of Egypt was imbued with a subtle sacred and conservative priestcraft and steeped to the very lips in a symbolism so extensive as even to supersede the use of ordinary writing. The advanced uniform lettering of the Assyrian was lost in the more religious picture writing of the Nile. But it was not a mere picture symbolism, the Egyptian priests were essential geometry and seen to have been the first to discover the strange relation of the powers of numbers to the facts of physical nature. If the colossal buildings they erected had been their only monuments, we might have imagined them to have been erected in worship of pure mathematics but, alas for the nobility of human intellect! The deified mummies of cats and apes bring them down again from the eminence of lofty intellect, to the degradation of ignorant superstition.

The influence upon architecture of this union of church, state and mystery was all-important. The great halls of the temples, which served also as palaces, were equally the scenes of sacred ceremonies, and of the state audiences given to officials or to tributary princes. The great porticos and the avenues of sphinxes served the purposes of lofty audiences and the marshalling of processions, and the immense height of the doorways finds its usage *à force* in the custom of the Egyptian dignitaries, of carrying the insignia of their rank, equivalent to the more modern banner, and their curious habit of vying with one another as to who should carry the tallest pole.

The Egyptian priest, who was also the zealous guardian of the arts, thought that if he could design his buildings in the harmonious proportions he found in the relations of geometric numbers, he would attain perfection. Being a priest he attributed sacred qualities and a divine symbolism to the equilateral triangle, the perfect figure, worthy to be the emblem of Ptha, the life-giving god.

He also had another perfect figure, a rectangular triangle of which the side had the numeric value of 1, the base of 4 and the hypotenuse equal to the sum of the squares of the other two. In this figure he emblemized Osiris as the side, Isis as the base and Oris as the hypotenuse.

When he set out his ground plan for a palace or a temple he commenced by laying down the triangle of the triple gods, and inscribed it in a circle which he regarded justly as another perfect figure. The base of the figure was the width of his inner court, and a diameter of the circle was the width of his outer walls. He then, from the centre of the base line, raised a perpendicular equal to half the hypotenuse, from which point he constructed his equilateral triangle. He next let fall a perpendicular from the hypotenuse at its point of intersection with the equilateral triangle, and produced it to become a chord of the circle. He then divided his original figure into twelfths and hundredths of twelfths, the other figures into hundredths. In this way he obtained a decimal and a duodecimal scale, co-extensive with each other.

On this footing he made all the lines of his building coincide in form or measurement with some division of 12 in figures, not only with reference to his ground plan but also to heights. The sacred figure of Ptha may well afford a solution of the reasons for the shape of the pyramids which have caused so much profound speculation.

It was upon such principles as these that the Pharaohs could glance from their porticos and see, "Forests of pillars crown old Nubus side, Obelisks to heaven lift high their sculptured pride, Rows of dark sphinxes sweeping far away, Lead to grand lanes and tombs, august as they."

Fortunately the picture-writings of the Egyptians have preserved such indications of the habits, costumes, and implements of the people that the scene-painter is enabled to let us live again, as it were, in the past, and restore not merely the grand features of construction and magnificence of color, but the very modes of life and the very details of the ancient pageantry; indeed, with such records to draw from, there is little excuse for any great deviation from correct types. SYDNEY CHIDLEY.

PLAY TITLES, ETC.

Entered in the Office of the Librarian of Congress, Dec. 20, Jan. 1, 1911, and recorded exclusively by *The Dramatic Mirror*.

LARRY THE LORD, OR, LORD LARRY. An operatic farce-comedy, with original songs and music. Written and composed by R. E. Graham.

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HORSE AND HOSS. A musical farce-comedy in three acts. Written by William Collier and Charlie Reed.

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MANY MEN OF MANY MINDS

I.—HENRY GUY CARLETON.

It is a bold experiment to interview a man during his honeymoon, yet that is what a *Mirror* reporter dared do one evening recently when the snows lay on the ground and the bleak January winds whistled around the street corners.

The man he braved was Henry Guy Carleton, soldier, journalist and dramatist.

Mr. Carleton's married life is one perpetual honeymoon, and in the little flat on Lexington Avenue where he and his charming little wife, Effie Shannon, reside there is every indication that the honey will continue sweet and the moonbeams light for many a year, a pretty picture of conjugal bliss.

It is the home of an artist—two artists—this cosy little nest with its polished oak floors, its tasteful appointments, its wild, yet artistic confusion of quaint bric-a-brac, oddly fashioned furniture, Japanese ware and its pervading atmosphere of books and literature.

In a corner of the room a huge exotic scours to the ceiling. On the walls half-a-dozen paintings and proof-engravings, and comfortably installed in a rocker before the fire the *beau ideal* of Eleanora, sitting amid the treasures of her Doll's Home.

A pretty smile and cordial welcome greet the *Mirror* representative.

"Mr. Carleton, I've called to interview you."

"The devil you have!" And Henry Guy settled back in his chair with a sigh of despair.

Carleton is thirty-five years old. He is a thick-set, muscular-looking man, the last man in the world one would take for a man of letters from his appearance. A slight, stubby moustache badly conceals a nervous mouth, and a large, square forehead crowns a pair of restless yet expressive eyes. One sees in Mr. Carleton's face the tenacity and fixity of purpose of the bull-dog. He will probably always carry the distinctive mark of his old military life.

A very noticeable characteristic of Mr. Carleton is his defective speech. It is neither a stammer, nor a stutter, nor a drawl, but a combination of all three. Unlike most stammers he is not at all sensitive upon the subject, and no one enjoys a laugh at his expense more than he enjoys it himself.

One night, at the Lotus Club, a friend offered him the address of a "Professor who could cure all sufferers in speech."

"Oh, I don't stutter," said Carleton, "I tut-talk as well as you, but I pup-punctuate in the mum-middle of my words." And again one night at the *World* office he called to Bill Nye: "Say, Bill, I want to tut-talk to you five mum-minutes. It won't tut-take me over hub-half an hour."

Yet this impediment in his speech does not prevent Mr. Carleton from being one of the most entertaining of talkers. He is well-informed on almost every conceivable subject, and when enthusiastic, as he generally is in expounding his views, he can converse rapidly and with ease from start to finish.

"Tell me how you write your plays, Mr. Carleton, and thus confer a boon on *Mirror* readers. How do you work? Systematically or spasmodically?"

"Well," replied Mr. Carleton, while Mrs. Carleton smiled in her corner by the fire, "I suppose I must confess to an innate affection for the spasmodic method of working. I can't write when I don't feel like it. I don't understand how a man can sit down to his desk when he hasn't an idea in his head and say to himself, 'I'm going to finish that scene before breakfast.' I cannot see what the play gains by it. Sometimes days pass without my touching a pen. During those days of apparent idleness the brain is bearing new ideas. And then the reaction will set in, fierce and strong, and, were you here, you would see me chained at that desk eight or ten hours a day barely stopping long enough to eat. In such cases I have my meals brought to my study. I can't leave the room where I have created and commuted with my characters. If I did the illusion would be gone on my return and all would have to be built up over again. I wrote *The Lion's Mouth* in two weeks. There is one scene in it that kept me at work three days and three nights, during which time I didn't get a wink of sleep. Practically, I did not lay my pen down till it was finished."

"But do you not feel the effect of these periodic strains on your nerve tissue?"

"No, I'm strong and can stand almost anything, from an Indian ghost dance to a boarding-house piano."

"How did you first acquire this taste for literature—especially playwriting? Your family has been a family of soldiers, I believe?"

"Yes, my father was a soldier—General James H. Carleton, U. S. A.—and his fathers before him. I look like a *beau sabreur* myself, don't I? Well, my looks belie me. I care more for Academic laurels than those of the battlefield. And I know a little of both. I was in the service three years. All through

my Indian campaign I had a companion that never left me—a handy volume of the divine William, who, by the way, I don't believe in. I believe in the plays but not in Shakespeare. I am a Donnelly disciple, minus the Cryptogram. Well, this volume of Shakespeare never left my saddlebag and many a night, when watching by the camp-fire, I read and re-read *The Swan of Avon*. I believe it was then that I acquired my liking for the drama. It is no longer a liking now; it is a passion.

"Victor Durand has been your most successful dramatic effort yet, has it not?"

"Yes, indeed I might say my only one. *The Pembertons*, which failed so ignominiously, was produced under conditions that courted failure. The fault was not altogether mine. Mr. J. M. Hill thought he had discovered a second Rachel in Miss Edsell. And because Miss Edsell didn't turn out even a fourth-rate Rachel, my play had to suffer."

"Have you hopes of getting your tragedy, *Memnon*, produced?"

"We all live in hope. I am no exception. Booth is the only man I can see at present who could play it, but you know what they say about Mr. Booth's ambition being dead. However, I am as proud and fond of *Memnon* to-day as I was when I wrote it. Without egotism or vanity, I believe it is a serious contribution to American dramatic literature."

"Fred. Ward is to produce *The Lion's Mouth* in San Francisco early in March?"

"Yes, on March 16. I am also under contract to W. H. Crane to write a comedy for him on lines already laid down."

"What do you think of the outlook for the dramatist in this country?"

"I think it was never better nor more encouraging. The recent notorious failures of foreign plays show pretty clearly that some radical change has been working of late in the American public. Either the theatregoer has degenerated in thus changing his taste from the foreign to the domestic, or he has advanced. I incline to the latter hypothesis. Figures are eloquent. Look at the money made by native plays compared with that made by English plays! Compare the receipts of *The Henrietta*, *The Senator*, *Shenandoah* and *Held by the Enemy* with those of *The Middleman*, *The Idler*, *A Pair of Spectacles*. The Kendals made money, yes. It was the extraordinary personality of Mrs. Kendal that did it—not her repertoire. No, let the American dramatist send in his plays to American managers. I do not share the common prejudice which would have us believe that managers like A. M. Palmer, Daniel Frohman, and even Mr. Daly do not take the trouble to examine native work. All plays sent in are carefully read by competent readers, and if a work shows the slightest merit it comes before the eye of the manager. The American manager goes abroad because he can't find what he wants here. But let us show our managers that we can interest and amuse American audiences and we shall find them ready to listen. I don't believe in patriotism in business. But put it on a business basis. Make the American manager see that his better profits lie in the direction of home-made plays."

"Who do you take to be the best judge of a play in this country?"

"Dr. George H. Mallory. During his *regime* at the Madison Square Theatre the house counted a greater number of legitimate successes than it has in the time of any manager before or since."

"Can you give me an instance?"

"Yes, Hazel Kirke, three years' run; *Emeralda*, two years; Young Mrs. Winthrop, two years; *May Blossom*, one year. Not one failure. Dr. Mallory analyzes the humanities of a play, while most of the readers look to the theatrical effects only."

"What, in your opinion, are the chief faults the average would-be playwrights' work shows?"

"Lack of life. By this I mean that the characters are merely described, not created. They don't live and breathe. The average work sent in to a manager shows an utter lack of dramatic experience. You would be surprised to know how many plays—apparently written by intelligent people—are totally wanting in local color and feeling. All the business is left to the discretion of the stage-manager or the actor. Now this is a grave fault. The playwright who cannot make his characters breathe and speak as living beings in his own mind, and understand and foresee the 'business' well enough to write it in, has mistaken his vocation. It is not a play he is writing. It is a mere string of words, with what are commonly called 'situations' sandwiched in. The playwright should provide everything—words, situations, business, and leave nothing either to the actor or to the stage-manager. For this last named functionary, by the way, I have the most profound contempt."

"The stage manager—in America, at least—is an obnoxious person. Many of them, on the night of the first performance of your play, are fully persuaded they wrote the dialogue, invented the situations, and that

the author is a poor, drivelling creature hardly to be held responsible for his actions. But the level-headed dramatist won't be bulldozed by the stage manager—even though he be Mr. Ben Teal. I do not, of course, deny that the stage manager is useful. I do deny that he is omnipotent, as he fondly imagines he is. The stage manager is mechanical. He sees everything in a mechanical way. He is not an artist in any sense of the word. The author will feel and see a new situation, feel its effect and probable weight on the audience. The stage manager will only be able to gauge its merits if he has seen a similar situation prove successful before."

"Another mistake the young author frequently makes is in strengthening the principal parts to the prejudice of the smaller. Never mind how small a part is, let it be good. Quite recently we had an illustration of the value of this in *The Master of Woodbarrow* at the Lyceum. Rowland Rockstone and Augustus Cooke made bigger hits in their small parts than did the star."

"But, granted that this would give a higher class of play, might not the manager object on the score of expense?"

"No, it is the excellence of the smaller parts that make a good play. Small streams make big rivers. The days of the star-plays are nearly over, and I'm glad of it. It was a vicious system."

"Do you think it is a mistake to write a play to suit a particular company?"

"Yes, a very grave one. If you do that the manager you have in view has you in his power. He knows your play is totally unsuited for any other company than his own, and he can impose any kind of conditions. No, if your play is good, any manager will take it, even if he has to engage an entirely new company for it."

"I suppose you receive a lot of plays, with requests to read and criticize?"

"I used to and I shall tell you how I came to put a stop to that, so you can tell the readers of *The Mirror*. I wouldn't read a play now for any consideration whatever. Some time ago a lady sent me a three-act comedy and begged me to read it. I did so and in the second act I came across a scene which was identical in almost every particular with one I had written in a new play I was then engaged upon. I sent the lady her play back and tore up what I had written of mine. Since that time I have refused all express packages that I suspect to be plays."

"Who do you consider the best playwrights America possesses to-day?"

"Bronson Howard, Henry C. De Mille, William Gillette, Sydney Rosenfeld, Clay Greene and William Young."

"And the best representative American plays?"

"*Held by the Enemy*, *The Senator*, *Blue Jeans*, *The Wife*, *Men and Women*, *The Henrietta*, *The Banker's Daughter*, *The Charity Ball*, *Victor Durand* and *Shenandoah*. The third act of *Men and Women* is a credit to Mr. De Mille."

"So you are hopeful for the future of the American drama?" said the *Mirror* reporter, rising to take his leave.

"Yes, I am. We have a rising and ever-increasing school of dramatists. We have scores of excellent actors and we have handsomer playhouses than any other country in the world."

"One question more. What do you think of E. S. Willard?"

"In ten years from now Mr. Willard will be the greatest actor on the English-speaking stage."

INVALUABLE.

Grand Rapids Telegram-Herald, Jan. 15.

Since the admission of essays on the drama and all of its tributary relations *The Mirror* has indeed become invaluable to the intelligent actor and to every follower of the stage and its work.

WASHINGTON AMATEURS.

The amateur event last week in Washington was a burlesque of *L'Africaine* by society amateurs at Lincoln Music Hall, Jan. 29. Mrs. Charles S. Whelan, of Philadelphia, who possesses a rich contralto voice, and acts well, was the Selika. Margaret Elliott, also of Philadelphia, was charming as Inez. Pierre Stevens as Vasco and Paul Hunt as Chimpanzee were especially clever.

Baron Beck Friis was Vasco's attendant. Mr. R. L. Keeling, of Baltimore, was the King of Portugal. The rest of the cast and the chorus were leading society young people. The Marquis Imperiali and Mr. Van Rensselaer were first violins of the orchestra.

The performance was very amusing and enjoyable, and the costumes and scenery beautiful, altogether reflecting great credit on all concerned. The Misses Hunt, daughters of the late William Morris Hunt, were especially energetic, in fact, the prime movers, giving up weeks of time and personal attention to rehearsals and all details.

The performance was for the benefit of the Home for Incurables. All society was there. About \$2,000 was realized.

GOSSIP OF THE TOWN.

The Opera House at Ford City, five miles south of Kittanning, Pa., was burned on Sunday morning, Jan. 18, at 2 o'clock. It was a handsome three-story brick building erected two years ago by the Pittsburgh Plate-Glass Company at a cost of \$50,000. The Opera House occupied the second and third floors, while the first was taken up with a billiard parlor and bowling alley. It was managed by Major R. P. Finney, who had some excellent attractions booked for the rest of the season. The building was fully insured and will be rebuilt at once. The Opera House will be much larger and finer than ever. It is thought the fire originated from natural gas, which is used for heating purposes.

HEERMANN'S TRANSVALENTIQUES disbanded at Peoria, Ill., Jan. 27. It is claimed that high salaries were the cause, the acrobats having received \$500 a week. Harry Kennedy, the ventriloquist, \$200, Flora Moore the same, and others in proportion. It was a high-class vaudeville company, having nothing but the cream of that class of performers.

The third of the series of Harry Pepper's ballad concert will take place at Hardman Hall on Feb. 12.

CHARLES E. RICE is arranging for a production of Leopold Jordan's musical farce-comedy, *Topsy Turvy*.

WRIGHT HUNTINGTON and Florida Kingsley have resigned from the Katie Emmett company. Mr. Huntington was disengaged only for half an hour, having been secured almost immediately for the leading part in *Storm Beaten*.

C. SAKURUHI HAKIMANN sends word that the performance of *A Japanese Romance* will not take place, as he is seriously ill with nervous prostration, and will be unable to leave the hospital, where he is under treatment, for several months.

ULRIE AKERSTROM was taken ill in Meriden, Conn., after the audience had assembled. She was unable to go on and the house was dismissed. Miss Akerstrom expected to resume last week, but had a relapse and was compelled to remain at the Winthrop, in Meriden. Manager Charvat writes that she expects to appear again shortly, however.

The Cincinnati papers say that in *The Plunger* the Byrons have found a first-class comedy that gives them ample scope for their abilities.

CHARLES A. GARDNER's new play has been rechristened *Captain Karl*, and work has already begun on the production. Manager Sidney R. Ellis states that the costumes will be novel and picturesque, while the effects will be striking. In a word he claims that the production will be the finest Mr. Gardner has ever undertaken.

Two benefits were given for the Actors Fund last Thursday afternoon, one at Philadelphia and the other at St. Louis. The Philadelphia benefit took place at the Chestnut Street Opera House, and netted \$2,400, while the other St. Louis affair was given at the Olympic, and added \$402 to the Fund's treasury.

MARY CARLIE has gone to Boston to attend the Conservatory of Music there. She is studying the violin, and also has aspirations for an operatic career.

HARRIET FORD has made a positive hit in her part in *The Inspector*. The play has been revised and altered somewhat, and a love scene has been written in for Miss Ford's benefit.

MELBA BRUCE has been engaged for the Lyceum stock company.

R. N. HICKMAN has been engaged by Charles Frohman for next season.

GILBERT ELLA has joined the Bennett Comedy company, replacing Howard Tills.

The benefit for the widow of Charles T. White, of Harrigan's company, which took place last Thursday afternoon, at Harrigan's Theatre, netted the beneficiary about \$700.

SELINA FREIER and John E. Kellard will sustain the principal characters in the production of *Only a Farmer's Daughter*, at the Arch Street Theatre, Philadelphia, in February.

GEORGE WILSON'S MINSTRELS played to S. R. O. in New Canaan, Conn., on the 20th, although the ministers of the principal churches there had launched their thunders against minstrel shows a short time previously. People are getting used to doing their own thinking—in Connecticut as elsewhere.

EDWARD J. ABRAHAM writes that our Philadelphia correspondent's description of the business done by Lewis Morrison in *Faust* at the People's as being "good," was not strictly accurate. "Mr. Morrison last week played to the largest business by over \$100 in the entire history of the People's Theatre," protests Mr. Abraham.

The last number of *The Dramatic Times* appeared in a striking terra-cotta cover, and presented an excellent picture of Harrigan's Theatre. Under E. S. Bettelheim's enterprising editorship this journal is showing marked improvement.

IN OTHER CITIES.

CHICAGO.

E. H. Sothern was well received at Hooley's in his new play, *The Master of Woodthorpe*. The theatre has been crowded at every performance, and the young actor was liberally applauded. Of the cast, Augustus Cook as Piffin, the valet, and Virginia Harned as Clara Decker were admirable. Roland Buckstone also made a hit as Col. Jack Decker. The same week of 25, J. K. Emmet follows.

Poor Jonathan continues to draw the audiences at the Opera House. The opera made a good impression and the co. is one of the best ever seen here. The Grand Illusion, by the same co. week of 25-26. Sol Smith Russell, a genuine comedian, who has a host of admirers here, did a good business at the Grand Opera House during the week of 19-20. Frank Daniels in *Little Puck* 26-27.

Corra Tanner, who has achieved success in emotional drama, found favor at the Columbia in *The Refugee's Daughter*. Hank's *Superba* week of 25-26.

The Burglar, seen here frequently, drew large audiences to the Haymarket week of 19-20. Hands Across the Sea week of 25-26.

Paul Kanvar, the stirring drama of the French Revolution, was well received at the Windsor week of 19-20. Cleveland's *Colossal Minstrels* week of 25-26.

At Jacobs' Clark Street Theatre, Frank Evans in *The Runaway Wife* had a prosperous engagement week of 19-20. Devil's Mine 25-26.

Dan's Sully in *The Millionaire* found favor at the Alhambra, which has become quite a popular resort. The *Patience* week of 25-26.

The Devil's Mine drew good-sized houses at Jacobs' Academy. Nelson's *Vandeville* show 25-26. Out of Sight, a laughable comedy, had an excellent week at the People's. Oliver Byron in *The Plunger* week of 25-26.

Cleveland's Minstrels had crowded houses and pleased audiences at Lett's Standard during the week of 19-20. The Blue and the Gray week of 25-26.

James Owen O'Connor, the comical tragedian, made his first appearance in this city at the Park Theatre, and was received with many demonstrations of delight by the patrons of that house. Mr. O'Connor put up a net on the stage on the second night.

McVickers Theatre is fast approaching completion, and the interior decorators expect to begin work in a few weeks. The house will be handsomer than ever, and Florence and Jefferson will open it early in March.

Winifred Holland, a pupil of the Chicago Conservatory and now a member of Hank's *Superba* co., is one of the most expert fencers with foil or broadsword on the American stage.

BOSTON.

The Hanlon-Volter-Martineti troupe began a two-week engagement at the Boston on Monday evening, which will be followed by Hoyt's Trip to Chinatown Feb. 10.

The present is the last week of A. M. Palmer's co. at the Tremont. Capt. Swift will be presented the first three nights. The season closes with Jim the Penman.

The L. C. Hall co. at the Globe has been doing a large business. Rose Coghlan next.

Charles T. Ellis is playing a return engagement at the Grand Opera House in *Casper the Volter*. The next attraction will be *Grimes' Cellar Door* Feb. 2.

The Fairies' Well follows Mankind this week at the Howard.

There is no change of programme either at the Museum or at the Park this week. The solicitor and ship boy being the respective attractions at the two houses.

There was no performance at the Hollis Street Monday night, the theatre being closed for a special rehearsal of Fanny Davenport's co. in *Cleopatra*. On Tuesday night the house was crowded and the engagement promises to be a remarkably successful one.

In my last letter I spoke of the new Washington Street Theatre, and the fact that a ten years' lease had been secured by William Harris, of the Howard Athenaeum and Charles F. Atkinson. Already the old church, which for many years has occupied the location, is in process of demolition, and a large force of men will be put to work on the new structure as soon as the debris is cleared away.

The plan of the new building will resemble somewhat the New York Casino, and is proposed to have it ready for occupancy by Sept. 1. The architect is L. G. Lampert, of Rochester, N. Y., who has made a specialty of theatre building. The name of the new theatre is to be the Lyceum. It is intended to cater to the highest dramatic tastes, and will follow the example of the Museum in having a capable stock company of the house on the last of September.

The co. will be under the management of Charles Frohman, and the first attraction will be *Men and Women*, now playing at Proctor's Theatre in New York. Several new comedies will have their first performance here, among them two or three new pieces by Mr. Atkinson, who will stage them himself.

Jerome K. Jerome's *Sunlight and Shadow* will be put in early rehearsal at the Museum.

SAN FRANCISCO.

The only event this week that I have noticed has occurred at the Baldwin, where the Emma Juch opera co. is having everything its own way when Emma Juch appears, and then the operas are principally Wagnerian.

The Widow O'Brien will run another week at the Tivoli. It is really Emma Juch, and in the second act there are some very clever specialties. Mollie Stockmeyer as Bella Thompson fulfilled my prediction last week as to the success of her first speaking part, and she more than pleased her friends.

Girolle-Lofredo will introduce some new Eastern people Jan. 30, and I trust they will find lasting favor here.

Fauntleroy is not doing very well at the California. Miss Motany, with Charles Reed and Fay Templeton, will open there next week, and the house is sold out entirely for the first night, even now.

The Hess opera co., at the Orpheum, is drawing large houses this week. Next week will be the tenth and last at the Orpheum, when they go to the new Powell Street Theatre.

Adelaide Moore is at the Bush. Juliet and Pauline were her best characters. Joseph Wheelock played Romeo and Claude, Donnelly and Girard return with *Natural Gas* to the Bush after a long absence. They will be heartily welcomed Monday night.

Parti Rosa follows *Natural Gas* Feb. 1. Little Corinne.

The Alcazar stock co. will be absent for a month traveling under the management of Mark Thall. Matinee Joseph Grismer and his charming wife, Phoebe Davies, will, with their own co. occupy the Alcazar for four weeks, beginning Monday night, with *Reason Lights*, in which they have played with much success.

W. B. Moore, brother of Adelaide Moore, is manager of her co. He seems satisfied with life and things generally. He rejoices over his find of Fred Englehart for his advance agent.

Ben Schiff is the new treasurer at the Orpheum, where the large attendance upon the Hess opera performance does not apparently "rattle" him.

Francis Gaillard has gone East. Alice Gaillard, his clever wife, continues at the Tivoli.

Pierre Delasco, baritone, has resigned from the Emma Juch Opera co.

The Baldwin management is making no money thus far on the Emma Juch engagement. On the Juch, or rather Wagner nights, the Baldwin will not hold the people. Other nights nobody goes, hence Manager Bonnier's transfer of the co. to the Grand.

Mr. Locke's co. is an expensive luxury, and he will not get the same contract from Al. Haxman again.

Frank Hurrell has engaged for the Tivoli John E. Nash, Phil Branson, A. W. W. Collins, Tom Tucker, Frank Pearson and Larry Hall. I am positive that Phil Branson is really singing, as there has been some idea here that his voice is rather light for the Tivoli.

It were better to have a new tenor with a light voice than none at all, and then it might lead to the engagement of Phil's young sister, Ada Branson, who is as neat like Lilian Ross, as any one can recall.

Joseph Grismer appeared at the Alcazar as a chorist boy together with others. A. R. Scherer. He went into the ranks and it was only a moment

or so before the audience discovered him and when they did, oh what an applause! Joseph is a veteran of the late war and a member of the leading G. A. R. Post here.

The Hess co. gave Carmen at the Orpheum while the Juch co. presented the same opera at the Baldwin. Pauline L. Allemand and Emma Juch were the armers. They both belonged to the Thurber-Locke defunct opera co., and it is a singular fact that a greater number of people went to hear L. Allemand sing Carmen at the Orpheum than to hear Juch at the Baldwin. One reason for this is that the Orpheum holds more people than the Baldwin. All the same Alfred Bouvier is unhappy in the fact that there is so little money in the Juch co., even when the house is packed.

Ada Rosell, here last week with the U and I co., is the widow of the late J. H. Mack.

Charles Blanchett went East last Thursday. Charlie Ellsasser made her operatic debut Monday night at the Orpheum. She is a sister of Pauline L. Allemand.

Carrie Godfrey will be an acquisition to the Tivoli Opera family.

Dorothy Rosmore, of the Fauntleroy co. at the California, will retire and remain at home.

Last Saturday night, after the performance, the Juch Opera co. went out to the party and took possession of the Casino, where they were masters and mistresses of the situation. Good music and tempting viands, including "extra dry," contributed to the enjoyment of the *petit supper*.

Alfred Bouvier has been elected a member of the San Francisco Press Club.

Ada Lewis, the "rough" girl in Kelly and the 455, at Harrigan's Theatre, is a Californian.

CINCINNATI.

Hands Across the Sea proved an attractive card at Heuck's during the week closing 24. The honors of the week were rather evenly apportioned between Lizzie Scanlan, Grace Thorne, Anna Belmont, George F. Nash and C. J. Jackson. Hoyt's A Texas Steer 25-26. Aronson Opera co. in *Poor Jonathan* Feb. 1-2.

At the Grand Willard Spencer's Little Tycoon co. finished a successful engagement 24. The cast included Joe Mesley, by all odds the star of the co., Jennie Goldthwaite, Alice Hosmer, Laura Millard and Will Mandeville. The opera was handsomely staged, and on several evenings the S. R. P. placard was displayed at an early hour. J. K. Emmet 25-26. The Crystal Slipper Feb. 27. Cleveland's Minstrels 28-29.

After having been dark week of 22-23, the Pike reopened 24, with Margaret Mather as the attraction in loan of Art, supported by Otis Skinner and a first-class co. The attendance was excellent during the entire engagement, which closed 24. Mattie Harrington in *Jessie Day* 25, followed 26 by Ray Maskell in *The Little Countess*. Richard Mansfield 27-28.

The Two Old Cronies in a revised form constituted the week's attraction at Haylin's 29-30. Charles F. Jerome replaced Henshaw very acceptably and Ada Deagra satisfactorily filled in for all but good reasons. The vacancy created by May Ten Broeck's departure. Al. Bellman's singing was above the average and Manager Haylin staged the piece creditably. McCarthy's *Mishaps* week of 30-31. The Fast Mail Feb. 1-2.

Peck's *Bad Boy* at Harris' during the week of 29-30 afforded a very clever musical artist in the person of Willie M. Dermot, ample opportunity to display his specialties. Frederick Wenzel, in the role of the German grocer, made the most of his part. The cast generally was satisfactory. Joseph Downing and Sadie Henson in *The Red Spider* week of 31-2. The Paymaster Feb. 1-2.

At the People's Sam Jack's *Creole Burlesque* co. closed a most successful engagement 24. George Weston's banjoist, the Moonlight Quartette's vocalism, and Florence Hines in her male impersonation act, scored the hits of the week. The co. will probably pay Cincinnati a return visit before the close of the present season. Bobby Manchester's *Night Owls* 25-26.

Manager Fennesse, of Heuck's, has secured Haylin's *A Pair of Jacks* comb. for two performances 27-28.

The order of Cincinnati will produce as its next spectacular performance *Colombus at the Court of Ferdinand and Isabella*, the season beginning about Aug. 1. It is more than probable that the scenic effects, costumes, etc., will be taken to Chicago, and the spectacle reproduced during the World's Fair in 1922.

A strong effort will, it is claimed, be made to have the obnoxious Sunday amusement law repealed during the present session of the Legislature.

DETROIT.

At the Lyceum Theatre 19-20 William Redmond and Mrs. Thomas Hart presented a challenge to fair business, followed by E. H. Sothern, to an engagement. Sothern's part in his new play, *The Master of Woodthorpe*, fits him like a glove, and while the play, perhaps, is not as entertaining as those in which he has appeared here before, inasmuch as there is no light comedy in it, at the same time, it allows him to show what he is capable of, and his versatility as an actor. The co., supporting Mr. Sothern was eminently satisfactory, all the roles being in capable hands, and the entire performance being even and thoroughly finished. The stage settings were the same as used at the Lyceum Theatre, New York, and were superb. The seating capacity of the house was "extra" and one most fashionable people beamed on Mr. Sothern from the boxes and from the front, and full dress was the rule, both with the women as well as the men. Bobby Taylor in *An Irish Arab* 19-20 set good business. Duncan B. Harrison and John L. Sullivan in *Heart and Soul* 21-22. Margaret Mather week of 23-24.

Sol Smith Russell in *A Poor Relation* did a large business 19-20 at the Detroit Opera House. Jim the Penman 19-20, with Charles H. Kugel, Harry Eytting and Louise Kial in the principal parts. Thomas E. Murray in Mr. E. 20-21.

Master and Matinee ladies, Murray and Ralph Belmont in the leading roles, week of 22-23 to the usual large business, at Whitney's Opera House. It seems not to matter what the attraction is, there is always good business at Whitney's.

Sol Smith Russell, through your correspondent, extends his kindest wishes to THE MIRROR, which he was fortunate enough to see at the Russell House, as soon as it arrived. Mr. Russell states this has been the most successful season he has ever had. Mr. Russell has a double in Allan Sheldon, the millionaire dry goods merchant of this city. The two could easily assume the parts of the Two Promises so much do they resemble each other.

Anyone who has money to invest in a theatre in Detroit for the purpose of realizing on the investment is bound to make a mistake. We have fully as many theatres as we need, and I sometimes think we have too many. What we want, however, is a splendid auditorium. Not so grand and magnificent as the Chicago Auditorium, but something after the style of the Lenox Lyceum in New York, which can be used for concerts, both traveling and local, lectures, etc. Capitalists who will look into this matter will find that it is what is needed, and would surely make a good investment.

ST. LOUIS.

A. M. Palmer's co. presented the English farce, comedy, *Aunt Jack*, and the pleasing curtain raiser by the same co. of this city, *A Man of the World*, at the Grand Opera House to good audiences during the week of 20-21. A Man of the World was well received, but Aunt Jack was somewhat of a disappointment, although the co. was a capable one and made the best they could of the piece.

Fast Up to Date week of 22-23. Audiences attended the performance given by Mr. and Mrs. Kendal at the Grand Opera House during the week of 24-25. The repertoire included *The Drummer*, *The Weaver*, *Sex A Scrap of Paper*, *The Quire*, and *The Women's Suffrage*. All were presented in a most artistic manner and with full fairness and good results. The support was very good and the house was well filled.

At the Grand Opera House, the Twelve Temptations, more gorgeous than ever, opened 26 to a large audience. Business good all the week. The Still Alarm 27-28.

Nellie M. Henry appeared in her new play, *Chain Lightning*, at the Park Street Theatre 29, to a full house. The audience manifested its approval by hearty applause and several curtain calls. Good business during the week. Sol Smith Russell 30-31.

At the Walnut Street Theatre Nat. Goodwin opened his closing week in the *Normie* co. to an audience limited only by the capacity of the house. Good business and the house was well filled.

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the Ada Ray Spectacular Burlesque co. at the Standard Theatre for the week of 18. The co. was a post one. The London Gaiety Girls Burlesque and Specialty co. week of 20-21.

Mr. and Mrs. Kendal received a great deal of social attention during their stay in St. Louis. The Aunt Jack co. arrived in the city just thirty minutes before the curtain went up on the opening night.

Among the improvements introduced in the Grand Opera House for the convenience of its feminine patrons is a cloak room, with a colored maid in attendance at both matinees and evening performances.

Two or three very elegant new dressing rooms have been fitted up for the stars at the Grand Opera House.

H. C. Taylor, the handsome and popular doorman at the Olympic Theatre, has taken heir to a small fortune of some fifteen thousand dollars by the death of an uncle in the East. He bears his inheritance modestly, no signs of ostentatious enlargement having supervened.

Mr. Leiberberg, advance representative of Faust Up to Date, severed his connection with that organization this week. His place will be taken by Mr. Greve.

Col. Pat Short has had his hands full for some weeks, arranging for the Actors' Fund benefit, which takes place at the Olympic Theatre 22. All the co. playing in the city will participate in the performance, which commences at 8:30 P. M. The popular price of fifty cents is to be charged for admission to any part of the house.

Mr. and Mrs. Kendal will not take part in the Actors' Fund benefit. Their repertoire being extensive, requires frequent rehearsals. That fact, together with social obligations, and their not having been asked until the last moment, is assigned as the cause of their refusal.

PITTSBURGH.

A Midnight Bell co., with Richards, Eugene Campbell and the other favorites, together with Percy Russell as the minister's sister, did a large business at the Duquesne Theatre week of 19-20.

The Hanlon-Volter-Martineti co. filled the Grand Opera House nightly week of 19-20. The Montaigne Troupe in *The Chinese Fair* did excellent work. The U. S. Mail 21-22. James O'Neill Feb. 2-7.

Fritz Emmet, in *Uncle Joe*, or *Fritz in a Mad House*, pleased all and did a very large business at the Bijou Theatre week of 19-20. The Kendals 21-22.

Peck and Fursman's *Daniel Boone* co., with its \$20,000 challenge band and Indian auxiliaries, did a heavy business at Harris' Family Theatre week of 19-20. Wilbur Opera co. 21-22.

The Lily Clay variety co. did a large business at the Academy of Music week of 19-20.

Manager Wemyss Henderson is personally directing the Bluebird Is. co.

Samuel Dawson, of the Bijou, has unearthed a swindling scheme, by which his lithographers were selling lithograph passes. He has discharged two of his lithographers.

Dora Emerson, of the Hanlon-Volter troupe, is a singer of ability not usually found in specialty co's.

The counter suits between the Bijou and the Grand Opera House over the bill-board war of a few months ago was compromised, each party filing a *solo deo*.

The Duquesne has made quite a hit with its fifteen-cent matinees.

J. D. Ralph, who is among the chorus of the Agnes Huntington co., is a Pittsburgher. Mr. Ralph has been abroad some time completing his studies.

The *Grand* *Grand* reports the suit of R. M. Knickerbocker, of the Bijou, in *Boys and Girls*, for violation of contract. H. and T. were to have played one of their attractions Christmas week of 19-20 and failed to do so. They are in town this week and have settled the suit by paying the plaintiffs \$25 damages.

Orville Mason of Old City Hall appeared before a large and fashionable audience.

Sam. Karns, door-keeper at the Duquesne, has to do some very tall hustling. He takes the tickets for the first and second floors of the house, and withal manages to be a very general sort of a fellow.

The advance sale for the Kendals at the Bijou is very large.

LOUISVILLE.

Spencer's Little Tycoon filled an excellent three nights' engagement at Macaulay's commencing 18. Louisville's young comedian, Will Mandeville, surprised even his warmest admirers by his work as General Knickerbocker. He acts and sings the part better than has ever been performed here.

His friends attended in large numbers and extended him a warm welcome. Laura Millard, Jennie Goldthwaite, J. Aldrich Libby and a large chorus contributed to the success of the tuneful opera. House dark until 20, when *The Burglar* appears, to be followed by *The Bostonians*.

Manager M. Man in loan of Art did a very large business at the Masonic. The elaborate spectacle was seen to great advantage on the large stage of that house. In its completeness it equaled any of the kind ever seen here. The supporting co., headed by Otis Skinner, was excellent. The star added to the reputation she had already established on her former visits here.

The Wilbur Opera co., with two performances and a change of bill each day, is drawing well at Harris'. This organization has a large, well-drilled and exceedingly comely chorus. A Royal Pass follows.

The Rents-Santley co. is at the New Buck playing to large business. Sam E. Jack's *Creole* co. opens 27.

Harry Costello, a trapeze performer at the Grand Central, fell during a recent performance and sustained serious injuries.

The marriage of J. H. Mulliken, the well known youth passing agent, of the L. and N. road, is announced. He is one of the most popular railroad men in this section.

Joseph Ostrella, the harpist, will go with Cleveland's Minstrels. Mr. Ostrella possesses a fine baritone voice, which is heard at its best in sentimental ballads.

The Hon. George R. Wendling will lecture at the Liederkreis 27.

Susie Kirwin was quite ill during the Wilbur engagement at Harris'. She has entirely recovered, and is doing her usual work. In a recent interview she gave some interesting information about her wardrobe, which, from all accounts, is most elaborate. She has accumulated quite a large share of this world's goods.

Harry Johnson, the clever doorman of the Buck, will, it is said, shortly leave the show business to accept a responsible railroad position.

James R. Camp, business manager of the Andromeda, states his house will probably secure the French Opera co. of New Orleans, with which he has been negotiating. He also has engagements with Marie Tempest in *The Red Hussar* and with The Soudan.

PHILADELPHIA.

At the Broad Street Theatre, the Lepidians presented *Paul and Margaret* to a good house, and it proved to be very good, and pleasing entertainment. Business good. Same co. 26-27.

James T. Powers and his co. of clever comedians met with a hearty reception at the Park Theatre 21 in *A Straight Tip*. The house was packed from parterre to gallery, and business was large all the week.

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atre before an audience that filled every nook and corner of the house. Since the burlesque was first seen here it has been retouched, the cast has been changed and the scenery improved. Business large. Same co. 20-21.

At the People's Theatre Annie Ward Tiffany presented *The Step-Daughter* 19 to a large and enthusiastic audience. Business good during the week. Charles A. Gardner 20-21.

Clement Case was revived at Eore, paugh's Theatre and played to standing room all the week. Blanche Curries, a very attractive and shapely young woman, played the part of Ida very acceptably. The rest of the cast did their work well. Little Lord Fauntleroy 20-21.

At the Lyceum Theatre a new Irish drama by Dan McCarthy had its first Philadelphia presentation 21, and won the approval of the audience. Business good during the week. London Specialty co. 20-21.

Woman Against Woman did a fair business at the Kensington Theatre week of 19. Roy Tramp 20-21.

At the South Street Theatre the Fay Foster English Society co. appeared 21 and attracted a crowded house. Business good during week. Sin and its Shadow 22-23.

Hyde's Star Specialty co. did a good business at the Central Theatre week of 19-20. Henry Burlesque co. 20-21.

The annual benefit of the Actors' Fund of America, which took place at the Chestnut Street Opera House afternoon of 22, was one of the largest and most successful benefits the Fund has ever had. The receipts amounted to \$2,200, and Manager Zimmerman gave the Fund his cheque for that amount.

Life in the Metropolis and On the Border to light business. The co. disbanded here after the performance, some going to their homes while the rest remained here. The performances were not as good as the local paper represented them to be, and the band and orchestra were good. It is said the co. will reorganize. Ben Gee's Comedy co. to a poor house 17.

VICKSBURG.—**OPERA HOUSE:** Little Lord Fauntleroy to 8. R. 21. Co. good.

McWade in Rip Van Winkle to a fair business. News Family to a fair house and enthusiastic audience. Each member of this co. is a musical genius.

MICHIGAN.

MEXICO.—**FERRIS GRAND OPERA HOUSE:** Verona Jarbeau in Starlight to a good-sized and enthusiastic audience.

LOUISIANA.—**BURNETT OPERA HOUSE:** Olie Redpath as Little Nell in Fireman's Ward to a good house 15. **ITEM:** Eric Pollock, an old Louisiana boy, spent a few days the past week renewing old acquaintances. Eric is doing well with the Mattie Vickers.

WACON.—**JORDON'S OPERA HOUSE:** Dan'l Sully in The Millionaire to big business 17. Kindergarten 21.

SEBASTIA.—**WOOD'S OPERA HOUSE:** Kind Tom consorted to good-sized and appreciative audiences 17, 18. Warde-Bowers co. in Henry VIII 25.

ST. JOSEPH.—**TOOTLE'S OPERA HOUSE:** McCarthy's Mishaps, a rollicking Irish farce-comedy, drew an immense house 17. W. J. Ferguson, the star, was well supported. The Clemenceau Case brought out another large audience 19, and being presented by a strong co., with the most objectionable features eliminated, it pleased our people highly. The Blackthorn, another Irish drama, drew fair houses 16, 17. **ITEM:** Theatre Dark and no announcements.

MARYVILLE.—**ARNOLD'S OPERA HOUSE:** The Carrie Anderson co. opened in Lady Audley's Secret to a good-sized house 17.

NEBRASKA.

NEBRASKA CITY.—**OPERA HOUSE:** Alha Heywood Concert co. to crowded houses. McKee Rankin 21.

FREMONT.—**LOVE OPERA HOUSE:** David Home, the spiritualist and sleight-of-hand performer, had a packed house 18. Rice's Evangelists 17. Joseph Murphy 15. **ITEM:** E. C. Usher, formerly manager of the Fremont, has leased the Love Opera House for two years. He will undoubtedly revive the latent spirit of our theatregoers as he is well adapted to the work and enjoys a wide degree of popularity.

NEW HAMPSHIRE.

CONCORD.—**WHITE'S OPERA HOUSE:** Henry H. Stanley lectured to a crowded house 17. An ancient custom was revived as the stage was utilized to seat 15 people. The Kindergarten amused a large audience 17. **ITEM:** David Adams, the stage carpenter of the Opera House, is very popular here, and cheerfully furnishes information about the mysteries of his calling to outside barbarians.

PORTSMOUTH.—**WICK HALL:** The Kindergarten, an ancient custom, was revived as the stage was utilized to seat 15 people. The Kindergarten amused a large audience 17. **ITEM:** David Adams, the stage carpenter of the Opera House, is very popular here, and cheerfully furnishes information about the mysteries of his calling to outside barbarians.

NEW JERSEY.

HOBOKEN.—**H. R. JACOB'S THEATRE:** Excellent attractions follow each other in rapid succession at this house to good business. **Maclean** presented a 22-gauge dramatic performance. The theatre was packed to two big houses 21. Beacon Lights 21 will be followed by A Tinsoldier 22-23.

CRONKHEIM'S THEATRE: Williams and Orr's Metetr's gave a first-class entertainment week of 17-18. Fair business was done during the first part of the engagement and winding up with two immense audiences 21. The comedy is fine and the bill was very satisfactory. Week of 21-22 a house show will be put in, and on Friday evening, 23, the attaches of the theatre will be tendered their annual benefit by Manager Cronheim.

NEWARK.—**MISER'S NEWARK THEATRE:** Little Kay Mackel in The Little Countess proved a great success week of 17-18. Minnie Palmer and her co. are playing for the benefit of the Home for Incapacities, of Newark, week of 21-23. The seats were nearly all sold last week, as were most of the houses. Miss Palmer is presenting A Mile a Minute.

JACOB'S THEATRE: Lewis Morrison made an emphatic week of 17-18. Theatre in East week of 17-18. **GRAND OPERA HOUSE:** A Clemenceau Case opened 21 for week.

ATLANTIC CITY.—**GRAND OPERA HOUSE:** Clemenceau Case, with Maud Sylvester as Lea; to the largest house of the season.

ELIZABETH.—**TEMPLE OPERA HOUSE:** One of the bravest to one of the best houses of the season 17. There were some new people in the cast, and the performance was hardly up to what was expected, but upon the whole gave satisfaction. Sheridan and Flynn 21; Ray Mackell 21; Irish Rose 21.

TRENTON.—**TAYLOR OPERA HOUSE:** Mr. Barnes of New York was presented 17, 17. Good co. Edwin Arden presented Raglan's War to a very good house 17. The Mendelssohn Choral Union produced The Messiah and achieved its greatest success. Miss de Vere delighted the audience with her soprano voice. Miss Winant, the contralto, has a rich and sweet voice. Mr. Auty's tenor is sweet and full. Mr. Remmert, a fine basso, was heard to advantage. Rose Coghlan and her excellent co. presented Peg Woffington 17, to a large and appreciative audience. Miss Coghlan received several curtain calls.

NEW YORK.

HARLEM.—**HARLEM OPERA HOUSE:** Mantell in Monks and The American Stage proved a drawing card week ending 24. There is not perhaps another actor on the American stage who possesses Mr. Mantell's magnetism or dramatic intensity. Among a really excellent cast Minnie Monk and Mark Price gave admirable interpretations of their respective roles. Ben Arne Jonathan 21, 21. **ITEM:** The U. S. Mail, a farce comedy of a more than usually inane character, was produced for the first time in this city week ending 24. A serious criticism of a production of this character is impossible. Whatever success it achieved was due entirely to the clever work of George Parker as Jack. The Step-Children 21-22.

BUFFALO.—**ACADEMY OF MUSIC:** Thomas F. Murray in Mr. E. A. Mowbray 17, 17. This piece was formerly called A Silent Partner. House dark 17-21. A Trip to Chinatown remainder of the week.

STAR THEATRE: Carleton Opera co. 15, 25. The Limited Mail 21, 22. **CONKINS LACRUM:** John A. Stevens in Wife for Wife did a good week's business 17-21. **COURT STREET THEATRE:** Clemenceau Case in Irish Luck drew large houses week of 17-21. Whalen and Martell 17, 17. **SHEA'S MUSIC HALL:** Rosita, the Spanish dancer, began a four weeks' engagement 17, and scored a big success. Manager Shea has one of the handsomest variety theatres between New York and Chicago, and gives a performance fully equal to Foster and Hal's.

HORNELLVILLE.—**SHATTUCK OPERA HOUSE:** The Clemenceau Case to a large and well-pleased house 17. The Countess Dombrowska of Lillie Eldridge was one of the most finished pieces of artistic work ever seen here. The Limited Mail to S. R. O. 21. One of the actresses, who was occupying one of the stage boxes as a dressing-room, generously gave it up to eager patrons of the play. Manager Ford is entitled to great credit for the skillful manner in which he brought order out of chaos in making everybody comfortable in the jammed house. Gorman's Minstrels promise several new features 21.

ROCHESTER.—**THEATRE:** Opening to the disbanding of the Rapid Transit co. the house was dark the first three nights of week of 17-19. The action opera co. 21, 21. Inside Duval and Green's Lane Handkerchief to a good house 17. The House of the Dead, an Irish drama, Whalen and Martell's specialty to a good business week ending 21. J. H. Wallace week of 21. **NEW GRAND OPERA HOUSE:** The Baron D'Ardenne

attracted large houses week ending 21. Rose Hill 21.

SCHENECTADY.—**CENTRE STREET OPERA HOUSE:** Rose Coghlan as Peg Woffington drew a large and fashionable audience 17. Bessie Moreland divided the honors with the star. Cleveland's Magnificent Minstrels gave general satisfaction to a large house 17. **NOVELTY THEATRE:** A variety co., headed by Flora Woods, did only a fair business week of 17-21. **ITEM:** James J. Neville, of this city, has written a play called The Boatman's Daughter. It will have its first production in this city next month, and will then go on the road. Four new staves have been placed in the Centre Street Opera House, and the audience can now comfortably witness a performance.

LYONS.—**MEMORIAL HALL:** The Fairies' Carnival, by local amateurs, under the direction of Edwin Osmond, of New York, proved a drawing attraction 17-17. **ITEM:** Mr. Osmond is a good actor and a thorough gentleman, and made many friends during his stay here.

WATERBURY.—**CORRY'S CASINO:** A Soap Bubble to a large house. The following people joined the co. in this city: May Jordan, Jennie Reynolds, Julia Lee, Alf C. Pearce, J. D. Price and Frank Allen. Fred Perkins is musical director.

JOHNSTOWN.—**GRAND OPERA HOUSE:** Frederick Bryton in Forgotten 17 to a good house.

OLAN.—**OPERA HOUSE:** Clemenceau Case with Emma Bell leading, attracted an audience composed entirely of men 17. Good business. Lewis Morrison in Faust 21, 21. Local Manager Purrrington, who has been ill, is convalescing.

UTICA.—**OPERA HOUSE:** Lydia Thompson and her co. of comedians presented The Dazzler before a fair-sized and well-pleased audience 17. Joseph A. Orr as Pipes proved himself to be a very clever comedian. Frederick Bryton 17, 17 to very light business. **ITEM:** David I. Dour of H. E. Dour's co., spent a few days last week in this city, visiting his parents.

COHUES.—**CITY THEATRE:** Frederick Bryton in Forgotten to fair business 17. Sam C. Young, billed to appear 17, failed to appear. Rose Hill's Folly co. 17.

LOCKPORT.—**OPERA HOUSE:** Dark. H. A. Foster, of Albion, will take the house for two years at end of this season. Manager Heintz resigning.

PORT JERVIS.—**LEA'S OPERA HOUSE:** The Irish Corporal pleased a large audience 17. A Soap Bubble to a fair-sized house 21. **ITEM:** The too familiar use of your correspondent's name and that of another well-known merchant of this town, by Frank Allen, of A Soap Bubble co., was severely reprimanded by the local press and respectable theatregoers here.

SARATOGA.—**WHITING OPERA HOUSE:** Milton and Lily Nobiles in From Sire to Son 17-17 to good business. Carleton Opera co. 21, 21. M. B. Curtis 21. Hoyt and Thomas' co. 21-21. H. R. Jacobs' Opera House Fairies' Well, with Carroll Johnson as the star, drew well 17-17. My Aunt Bridget packed the house 17-17, it being the only attraction in town. **ITEM:** Mrs. Leslie Evans 17-17. A Fair Rebel 21-21. **ITEM:** Mrs. Leslie Carter gave 17, E. J. Henley and R. B. Monroe 17 each to the local Press Club Fund.

ROME.—**NEW OPERA HOUSE:** Lester and Allen played a return engagement 17 to good business. The co., as usual, gave entire satisfaction. A Run of Keys 21 to a fair house. **SINK'S OPERA HOUSE:** Dark. Rose Hill's co. 21.

OSWEGO.—**ACADEMY OF MUSIC:** Lydia Thompson in The Dazzler drew well week of 17. Rose Hill Folly co. 21. Kettle Rhoades 17, week.

ITHACA.—**WILGUS OPERA HOUSE:** Kellar to a full house 17. Barlow Brothers' Minstrels gave a very unsatisfactory entertainment to fair business 17. Mora in repertoire week of 17-21 to full houses.

TRIO.—**GRISWOLD OPERA HOUSE:** W. J. Scanlan in Miles Aron and The Irish Minstrel to large houses 17-17. Lydia Thompson in The Dazzler was well liked on the rest of the week, but canceled. **RAND'S OPERA HOUSE:** Henry E. Dixey in The Seven Ages to S. R. O. 17, 17. The Two Sisters attracted a large audience 17. **PERSONAL:** Grant L. Riggs, treasurer of the Griswold, has returned from a visit to his home in Wilmington, Del. This is Mr. Riggs' first season in Troy, and by his uniform courtesy he has become very popular, both with the profession and the theatregoing public here.

AUBURN.—**BURTON'S OPERA HOUSE:** Barlow Brothers' Minstrels drew a good house 21.

SARATOGA SPRINGS.—**PUTNAM MUSIC HALL:** The R. H. Baird Comedy co. week of 17-21 to good business. **ITEM:** Fred D. Ellis, the husky ad-cane agent of Lester and Allen's comb, was in town 17.

ALBANY.—**OPERA HOUSE:** The Limited Mail pleased a large audience 17. The scenic effects were good. Florence Rindley, Master Harry Blaney and James A. Coyne were the main features of the cast.

NORTH CAROLINA.

ASHEVILLE.—**GRAND OPERA HOUSE:** Beacon Lights to a very meagre house 17. The Clemenceau Case 21.

CHARLOTTE.—**GRAND:** Dan Packard 17, 17. In The Boomer to a fair business. A Social Season. **ITEM:** Agnes Maynard having regained her health has rejoined the R. D. McLean and Marie Prescott co.

WILMINGTON.—**OPERA HOUSE:** Pearl of Pekin to a large house. Louis Harrison was in excellent form. Alberta Gallatin, supported by Creston Clarke, in Romeo and Juliet 21, and As You Like It 21 to good business. Miss Gallatin displayed on a number of historic talent and was called before the curtain after every act. Creston Clarke also made a decided hit. The support was good.

OHIO.

TOY OPERA HOUSE: Era Kendall, with six people, presented A Pair of Kids 17 to a good house, which was more than he deserved. Kendall himself being the only redeeming feature. It is high time actors should know that one man can't constitute himself the whole performing company.

EAST LIVERPOOL.—**BROCK'S OPERA HOUSE:** Two Thieves to a crowded house 17.

WARREN.—**NEW OPERA HOUSE:** Fast Mail 17 to a large and well-pleased audience.

GALION.—**CITY OPERA HOUSE:** The Melville Sisters co. closed a successful week's engagement 17.

GALLIPOLIS.—**DEZ OPERA HOUSE:** Casey's Troubles to a large and well-pleased audience. Good co.

PORTSMOUTH.—**GRAND OPERA HOUSE:** The George J. Morris co. Wrong 17, or what was left of it, appeared in the theatre the fact that about five of the leading actors left the stage during the act, when our city was reached there was not enough left to present the play, but then did it not the same, raising the gorge of our theatregoers. Casey's Troubles to good business 21.

POMEROY.—**OPERA HOUSE:** Casey's Troubles 17 to a top-heavy house. Alfred Kelly and Julian Kennedy captured the audience. The play is a comedy. Gordon and Gibney's Comedy co. opened 17 for week's engagement in Mesopotamia to S. R. O., but did not give satisfaction. They carry a band and orchestra. They presented The Old Homestead 17. **ITEM:** Your correspondent is under obligations to the manager of the Point Pleasant, W. Va., Opera House for courtesies extended during a recent visit.

LONDON.—**HIGH STREET THEATRE:** Arthur's Opera co. as far as to fair business. Audience pleased.

IRONTON.—**THE MANSION:** The Marie Frenchwood Opera co. gave Mesopotamia before a large and well-pleased audience. A Topsy Turvy 17 to a fair-sized audience.

CANTON.—**SARATOGA OPERA HOUSE:** Sam J. Jack's Creole Band presented a very successful performance. The co. was well supported. The play is a comedy. Gordon and Gibney's Comedy co. opened 17 for week's engagement in Mesopotamia to S. R. O., but did not give satisfaction. They carry a band and orchestra. They presented The Old Homestead 17. **ITEM:** Your correspondent is under obligations to the manager of the Point Pleasant, W. Va., Opera House for courtesies extended during a recent visit.

YOUNGSTOWN.—**OPERA HOUSE:** The Marie Frenchwood Opera co. gave Mesopotamia before a large and well-pleased audience. A Topsy Turvy 17 to a fair-sized audience.

played the leading part very acceptably. An Irish Arab 17 to a good advance sale.

STUHEENVILLE.—**CITY OPERA HOUSE:** Stetson's U. T. C. 17 to a good house. Mrs. Scott Siddons 21.

NEWARK.—**MUSE HALL:** A Legal Wrong to small business 17. May Davenport Burlesque co. to a small house 17. Peck and Fursman's Uncle Tom's Cabin 17. **OPERA HOUSE:** Andrews' opera co. gave Peggy Pearson 17 to good business, considering the co. only gave three days' notice here. Co. very good.

TOLEDO.—**WHEELER OPERA HOUSE:** The Gendoliers presented by a fair co. without a name did a fair business 17-17. Thomas E. Murray in Mr. E. to slim houses 17-20. **PEOPLE'S:** Held by the Enemy opened for a week to a good house 17. The Hustler week of 21.

DAYTON.—**THE GRAND:** Sam T. Jack's Creole Burlesque co. 17 to a large audience. **THE PARK:** Under the Gaslight 21-21 turned people away at every performance. The co. is unusually strong for a popular-priced attraction. **CURE:** Larry H. West, manager of the Grand and the Park, is sitting up a very elaborate and commodious Theatre. Exchange in the Grand building. The room is on the ground floor, next to the main entrance to the Grand, and will be one of the most convenient in the West for professionals, where "desk" room and periodicals will always be on hand. There will also be a booking agency for towns within a radius of forty miles.

SPRINGFIELD.—**GRAND OPERA HOUSE:** Sam T. Jack's Creole co. to good business 17. Grand's Opera co. in The Gendoliers 17, large and fashionable audience. The co. is not strong and the presentation was marred by the interpolation of numerous local allusions entirely uncalculated. **BLACK'S:** Pretty Peggy West, if mistake not, is an adaptation of Francis Wilson's The Oshio, to a fair-sized audience 17. The co. though small is well-balanced and has some clever people. McIntyre's Troubles, billed for 17, failed to put in an appearance.

OREGON.

PORTLAND.—**THE MARQUAN GRAND OPERA HOUSE:** Sam Williams and John E. Kelly in 1 and I drew packed houses 17. The stars have a good co., including Florrie West, Gertrude Zella, Charles F. Walton, Charles Wayne, Ada Boshell and Harry Kelly. **CORRIAN'S NEW THEATRE:** Goodrich, Elith and Schilling's Minstrels 17 to the capacity of the house. George Edwards and Al. Leach, end men, were very good. The Brothers singing, the dancing of Symonds, Hughes and Keston, Chnette, shadowgraph, and the Leander Brothers' gladiatorial-acrobatic specialty were features. Specialty Department: Prof. Charles Catalie, Sankar Brothers, Gracie Sherwood and Harry Foster contributed to the amusement of the house of 17-21. **CORRIAN'S THEATRE:** The Henry Burlesque co. 17-17 duplicated last week's business in The Merry Monarch, concluding with Clemenceau Case. Specialties were also given by Louise Lister, Duff and Stielton, Frank J. Dyer, Lottie West, Symonds, Bulla and Jacquin, Fannie Holliday, John T. Tierney, Warfield's shadowgraphs, Burlesque Sisters, Dougherty and Leon, Lillie Wardell, and Alice D. Evans. **MOSKOW'S THEATRE:** Corbette, Tillie Leclair, William Ward, Payton, Roberts, Robert, Florence Taylor, Pete Brady, Lennie Morton, C. A. Green, T. F. Grant, Hattie Carlton in new specialty, her drawing crowd and houses. **JACOB'S:** Sam C. Mori, in advance of the Steer Wood comb, spent a few days here during the week in a study to San Francisco. Adelaide Moore will open the Park Theatre 21 in Romeo and Juliet, with Pegmaillon and Galatea. A Silent Woman and the Lady of Lyons during the engagement. Everything points most propitiously for the Elias' house 17. It is to be one of the greatest events of the kind ever held in the Northwest. Lodges from the Sound to San Francisco, inclusive, will be on hand. Manager S. H. Friedlander, of the Marquam, has been busying himself for some time in adorning the walls of the main entrance of the Marquam with framed sets of photographs of members of the profession. Among those displayed are: Palmer's Madison Square co., Men and Women co., Thomas W. Keene, Henry E. Dixey, the Sherandean co., W. H. Crane, Jane Stuart, Lizzie Hudson Collier, Louise Montague, Mr. and Mrs. Walter Emerson, and Held by the Enemy co. The Emma Jack opera co. will come to the Marquam 21.

PENNSYLVANIA.

JOHNSTOWN.—**ADAMS OPERA HOUSE:** Dear Irish Boy played to moderate business 17. Midnight Alarm gave a very satisfactory performance to the largest audience of the season 17. Hattie Harvey in Jessie Day, under the management of specialities, had a good business 17. Miss Harvey's dancing is a special feature. **JACOB'S:** Fred D. Ellis have engaged Rose Coghlan to give a benefit for them April 2. It is reported here that the Cambria Iron co. has leased the Morrell lot, on Main street, and will erect thereon a fine opera house as soon as the weather is favorable. Frank Horan has resigned his position as ticket seller at the opera house, a fact that is regretted by theatregoers generally, as he has proven himself a capable treasurer and courteous gentleman. Tom Osborne, well and favorably known here, succeeds Mr. Horan.

HARRISBURG.—**OPERA HOUSE:** Dan Mason's A Clean Sweep 17 to a fairly good house. Nobody's claim to a position as ticket seller at the opera house, a fact that is regretted by theatregoers generally, as he has proven himself a capable treasurer and courteous gentleman. Tom Osborne, well and favorably known here, succeeds Mr. Horan.

ALLENTOWN.—**MUSIC HALL:** The Allentown Athletic Association gave a very pleasing entertainment to a well-filled house 17. **ITEM:** Joseph Hart has tendered his resignation as manager of Music Hall. He will be succeeded by Robert Whitehead, of Bethlehem, who has severed his connection with the Lehigh Valley Railway co., to assume his new responsibilities of the 17th inst. Mr. Whitehead is a very popular young man, and needs no introduction to our playgoers. Though the business is entirely new to him, he will have the advantage of instruction from Mr. Burgunder, who will continue to look after attractions, as he has done since he leased Music Hall.

IAMADIA.—**ALLEN OPERA HOUSE:** Kellar, the much liked, gave a fine performance 17 to one of the latest and most fashionable audiences of the season at advanced prices. **ITEM:** Manager Allen has been requested several times by theatregoers here to get an opera co. to come here, but so far he has been unable to comply with their request.

BRADFORD.—**WAGNER OPERA HOUSE:** The Clemenceau Case to good business. A Trip to Chinatown 17 to a good house. An Irish Arab 17 to a good house.

LANCASTER.—**PALACE OPERA HOUSE:** George W. M. M. M. in The Indian Mail Carrier had a large house 17. Charles A. Gardner in Fatherland played to a good business 17. His singing is fine and his acting is the very best in his line.

ALTOONA.—**ELEVENTH AVENUE OPERA HOUSE:** Minstrel co. played a large audience 17. Hattie Harvey in Jessie Day played to a well-filled house 17, everybody pleased. Go-Won-to-Mohawk 17 to a good house. The Indian Mail Carrier to a fair-sized house 21.

BELLEFONTE.—**GARMAN'S OPERA HOUSE:** A Crazy Leg gave a good performance to a poor house 17. Gorman's Minstrels gave one of the finest burlesque performances here to a large house 17. Go-Won-to-Mohawk 17 to a good house.

EASTON.—**OPERA HOUSE:** James B. Mackie in As You Like It to a friendly house standing being at a premium. E. D. MacLean and Marie Prescott in Comedy of Two Kings and Apple and the audience.

WILKESBARRE.—**MUSE HALL:** George A. Mackie in As You Like It to a friendly house standing being at a premium. E. D. MacLean and Marie Prescott in Comedy of Two Kings and Apple and the audience.

WAHANGY CITY.—**OPERA HOUSE:** Robert MacLean and Marie Prescott in Comedy of Two Kings and Apple to a crowded house. The co. by request, did not

an open date here 17, and presented Cleopatra to a good house. **ITEM:** Mr. Whiteley, the manager of MacLean-Prescott, says that the two weeks' time he had from Jan. 17 at the Fifth Avenue Theatre will be filled in a Brooklyn house.

BRIDLE.—**PARK OPERA HOUSE:** Uncle Hiram to a good house. A Trip to Chinatown to a large audience 21.

WILLIAMSPORT.—**ACADEMY OF MUSIC:** A Fair Rebel 17 to a large and enthusiastic audience. Co. good.

SEABOARD.—**ACADEMY OF MUSIC:** A Brass Monkey 17 to good business. A. A. Woodhull in Uncle Hiram pleased a large audience 17.

OIL CITY.—**OPERA HOUSE:** Uncle Hiram to good business 17. Clemenceau Case filled the house 21.

WHEELERSPORT.—**WHITE'S OPERA HOUSE:** Two Thieves co. amused a large audience 17. George C. Staley in A Royal Pass had a large audience 17.

CARDONDALE.—**OPERA HOUSE:** Soap Bubble 17 to a light business.

YORK.—**OPERA HOUSE:** Charles A. Gardner in Fatherland 17 to a good-sized house. Audience very well pleased.

READING.—**GRAND OPERA HOUSE:** An Irishman's Love pleased a good-sized house 17. **ACADEMY OF MUSIC:** A Fair Rebel 17, 17 to full house. Performance good. A Dark Secret filled the houses 21, 22. The performance was well received.

LOCK HAVEN.—**OPERA HOUSE:** A Crazy Leg gave a fair performance to a good house 17. Gorman's Minstrels more than pleased a very large audience 21.

RHODE ISLAND.

PROVIDENCE.—**THE PROVIDENCE:** The much-talked-of Scandan opened 17 for the week before a packed house. The piece is almost too gigantic for our stage, but nevertheless it was well staged and finely performed. Frank Lezer, as Paul de Vigne, was a good glib-edged villain, and his abilities were recognized by hisses from all parts of the house. Harry Hawk, as for Lamkins, played the part to perfection. Dan Collier and Kate Overly were good in the comedy roles. Masters Walter Lewis and Willie E. Dwyer became great favorites here. Eleanor Moretti as Cora Grey, Louise Balfe, and Mrs. W. G. Jones as Mrs. Lamkins were excellent in their respective roles. Mr. Potter of Texas opens for a week 21. The staff 17. Charles E. Van Verner and a good supporting co. are presenting Shamus O'Brien in a very acceptable manner. My Aunt Bridget week of 21.

NEWPORT.—**OPERA HOUSE:** Gus Hill's Novelty co. had a big house 17. His act, comprising act was the best ever seen here. Elsie Fisher is always welcome here, and in Miss Manning she drew a good house. Milton Kobles in From Sire to Son 17.

WOONSOCKET.—**OPERA HOUSE:** Elsie Fisher in The Governor to a small house, due to the heaviest snowstorm of the season. Zettie Tibury 21-21.

SOUTH CAROLINA.

CANDLER.—**OPERA HOUSE:** Aiden Benedict's Fabio Roman 17 to an average house. Good performance, though Walter Lawrence as Fabio Roman was somewhat handicapped by a severe cold and hoarseness.

CHARLESTON.—**ACADEMY OF MUSIC:** Madame Fiv's Concert co. appeared 21 to the extent of the seats to a large audience. **ITEM:** Mrs. A. Josephine, supported by William Harris as Napoleon, appeared 17 to a good house. **GRAND OPERA HOUSE:** Cleveland's Consolidated Minstrels, including Billy Emerson, Luke Schoolcraft and Hughey Dougherty, appeared 21, and matinee to excellent business. Alameda and her co. presented Cesar de Bazar, A Child of Naples and The Three Guardsmen 21, 21 and matinee to good houses.

TEXAS.

MEMPHIS.—**THE GRAND:** The Bostonians opened in Robin Hood to a good house 17. Barnabee as the Sheriff, Miss Cordie as Maid Marian, and Miss Dais as Allan-a-Dale divided the honors. Correll's opera co. will fill out the week. **THE LYCOM:** Roland Reed opened for a three nights engagement, with his new piece, Lend Me Your Wife 17, and considering the counter attractions, played to the best house of the season, almost equalling his business here while there was only one theatre in this city. Mr. Reed's part in this play is quite different from those in Humbug and Cheek, but he adapts himself to it admirably and delights the house. Miss Rusk, Harry Smith, and in fact all the members are thoroughly up in their parts, and on the whole the new play gives entire satisfaction. I. C. Stewart in The Fat Men's Club 17-21. **THE MEMPHIS:** A Barrel of Money was tapped at the old reliable and pleased the patrons at that house for three nights. Gracie Emmett is one of the brightest comedians we have had here for a long time. The specialty people are not class. Stanton Beets in Lost in London and Enchanted 17-21.

NASHVILLE.—**THE VANDERBILT:** The Little Tycoon 17-21 proved a great success in every way. Evans and Hoey 17-17 in a Parlor Match packed the house at every performance. The universal expression is that it is by all odds the cleanest and best burlesque seen in Nashville this season. The Hustler 17-21. Houses crowded to the doors. The opening night 17 and well filled 21. The piece is utterly without merit and the co. presenting it is about the worst seen here in many a day. The Bostonians fill out the last half of the week at the Vandemere. The advance sale opened with a rush. Correll's opera co. 17-21. Evans and Hoey 17-17. **ITEM:** There is talk that Emma Warren, who last season leased the Grand, has arranged for a lease of the Masonic, and will soon open it with her own co., presenting a repertoire at popular prices. The Levy Sisters, with a Parlor Match, made a great hit here. They are very clever as well as handsome.

SPONDER COMEDY: Clinton, La., Jan. 27-28. Magnolia Feb. 2-7.
SAVETRELL COMEDY: Annapolis, Md., Jan. 27-28.
SWEETHEART COMEDY: Petersburg, Ill., Jan. 27-28.
STREET BASTARD: Cleveland, Ohio, Jan. 27-28.
SIBERIA: Baltimore, Md., Jan. 27-28.
STREET MAGDALENE: Rural, Tex., Jan. 27-28.
SOL SMITH RUSSELL: Philadelphia, Pa., Jan. 27-28.
STUART ROBINSON: Savannah, Ga., Jan. 27-28.
August 2, Marion 3.

THE WORLD AGAINST HER (Agnes Wallace-Villard): Elmira, N. Y., Feb. 2-7. Flemington, N. J., 2. Somerville 10, Easton Pa. 11, Pottstown 12, Reading 13-14.

THOMAS E. SMITH: Williamsport, Pa., Jan. 26-27. Easton 2-7.

THE WIFE: Selma, Ala., Jan. 25. Anniston 29. Birmingham 30. 31. New Orleans, La., Feb. 1-7. Pensacola, Fla., 8. Mobile, Ala., 9. Decatur 12.

TRUCK DRIVERS: Indianapolis, Ind., Jan. 26-27. Chicago, Ill., Feb. 2-7.

THOMAS W. KEENE: Columbia, Ala., Jan. 25. Nashville, Tenn., 26-27. Clarksville, Feb. 2. Murfreesboro 3. Chattanooga 4. Rome, Ga., 5. Atlanta 6. 7. Columbus 8. Americus 9. Thomasville 10. Jacksonville, Fla., 11. St. Augustine 12.

TWO SISTERS: Kenton, O., Jan. 25. Springfield 26. Hamilton 27. Evansville, Ind., 28. St. Louis, Mo., Feb. 1-7. Chicago, Ill., 8-14.

TWO JOHNS: Kansas City, Kan., Jan. 25. Winfield 26.

THE SLOWWAX: New Orleans, La., Jan. 25. 26. Birmingham, Ala., Feb. 1. Chattanooga, Tenn., 2. Lexington, Ky., 3. Paris 4. Louisville 5. Springfield, O., 6.

TIN SOLDIER: Paterson, N. J., Jan. 25. Hoboken 26-27. Middletown, Conn., 28. Norwich 29. Williamstown 30. Springfield, Mass., 31. Birmingham, Conn., 2.

THE ALCAZAR: Selma, Cal., Jan. 25. Visalia 26. Tulare 27. Bakersfield 28. Los Angeles Feb. 2-7. San Diego 8. San Bernardino 11, 12.

TEN NOBLES IN A BAR-Room: Indianapolis, Ind., Jan. 26-27.

TWO OLD CRONIES: Indianapolis, Ind., Jan. 26-27. Lafayette 28. Danville 29. Terre Haute 30. St. Louis, Mo., Feb. 1-7.

THE SAVANNAH: Philadelphia, Pa., Feb. 1-7.

THE NABOBS: Joplin, Mo., Jan. 25. Carthage 26. Fort Scott, Kans., 27. Kansas City, Mo., Feb. 1-7.

THE FAKIR: Brooklyn, N. Y., Jan. 25-26. N. Y. city Feb. 2-8.

THE SOUTHERN: Philadelphia, Pa., Jan. 25. Feb. 14.

THE BROWN MAKER: Concord, O., Jan. 25. Cambridge 26. Alliance 27. Youngstown 28.

THE HUNTER: Toledo, O., Jan. 25-26. Pittsburgh, Pa., Feb. 2-7.

THE CHARTERED BELL: Hampton, Va., Jan. 25. Richmond 26.

THE BURGLES: Louisville, Ky., Jan. 25. Indianapolis, Ind., 26-27. Cleveland, O., Feb. 1. Chicago, Ill., 2-14.

TWELVE TEMPTATIONS: Holyoke, Mass., Jan. 25. Worcester 26-27. Hartford, Conn., Feb. 2-7.

UNCLE TOM'S CABIN (Sutton): Portland, Me., Jan. 25. Iowa 26. Greenville 27. Stanton 28.

ULLIE AKERSTROM: Westfield, Mass., Jan. 25-26. Watertown 27. Lewiston, Me., Feb. 2-7. Bangor 28. New Bedford, Mass., 29. Haverhill 30-31. Andover 32. Lowell, Mass., Jan. 25. 26.

UNDER THE GASLIGHT: Indianapolis, Ind., Jan. 26-27.

U. S. MAIL: Pittsburgh, Pa., Jan. 25-26.

UNCLE HIRSH: Newark, O., Jan. 25. Fostoria 26. Fremont 27. Sandusky 28. Tiffin Feb. 2. Bowling Green 3. Baltimore 4.

WILLIAM REDMUND: Allentown, N. Y., Jan. 25. Utica 26. Oneida 27. Troy Feb. 2. Albany 3. Northampton, Mass., 4. Hartford, Conn., 5. New Britain 6.

WARDE-BOWERS: St. Joseph, Mo., Jan. 25. Topeka, Kans., 26. Wichita 27. Denver, Col., Feb. 2-7. Pueblo 8. Aspen 9. Salt Lake City, Utah, 10-12.

WOMAN A-ALICE WOMAN: Brooklyn, N. Y., Jan. 26-27.

WATER QUEEN (Kraly's): Springfield, O., Jan. 25. Zanesville 26. Wheeling, W. Va., 27.

WALL: Comedy: Norristown, Pa., Jan. 25-26. Phoenixville Feb. 2.

WORLD OF LITTLE: Boone, Ia., Jan. 25. Webster City 26. Cherokee 27. Le Mars Feb. 2. Sioux Falls, Dak., 3. Watertown 4.

W. H. CRANE: N. Y. city Sept. 8-indefinite.

W. G. BROWN: Aurora, Ill., Jan. 26-27.

W. I. SCARLETT: Hartford, Conn., Jan. 25. New Haven 26. Bridgeport, Conn., Jan. 26. N. Y. Feb. 2-7. Washington, D. C., 2-7.

YEN YONSON: Brooklyn, N. Y., Feb. 1-7.

ZEPHYRUS: Woonsocket, R. I., Jan. 25-26. Taunton, Mass., Feb. 2-7. Concord, N. H., 3-10. Laconia 11-14.

ZODIAC: Toronto, Ont., Jan. 25. Guelph Feb. 2. Stratford 3. Stratford 4. St. Thomas 5.

OPERA AND CONCERT.

AGNES HUNTINGTON: Minneapolis, Minn., Jan. 25-26. St. Paul Feb. 2-7. Chicago, Ill., 2-7.

AMERICAN OPERA: Chicago, Ill., Jan. 25-26.

ANDREWS OPERA: Fostoria, O., Jan. 25. Fremont 26.

ALCAZAR OPERA: Rapid City, S. D., Jan. 25-26.

AGNES THOMPSON CONCERT: Ft. Hope, Can., Jan. 25. Coburg 26.

AMERICAN OPERA: Harlem, N. Y., Jan. 25-26.

BAKER'S OPERA: A. Stanton, Pa., Jan. 25-26.

BAKER'S OPERA (B): Erie, Pa., Jan. 25-26. Jamesboro 27. Feb. 2.

BOSTONIAN: Louisville, Ky., Jan. 25-26. Bloomington, Ill., 27. Peoria 28. Galesburg 29. Davenport, Ia., 30. Dubuque 31.

CHICAGO IDEAL CONCERT: Joliet, Ill., Jan. 25.

CORINNE: Pueblo, Col., Jan. 25. Leadville 26-27. Aspen 28. Salt Lake City, Utah, Feb. 2-4. Carson, Nev., 5.

CASTLES IN THE AIR: Denver, Col., Feb. 2-14.

CONCERT OPERA: Nashville, Tenn., Jan. 25. Evansville, Ind., 26. Terre Haute 27. Indianapolis 28.

CARLETON OPERA: Utica, N. Y., Jan. 25. Albany 26-27. Montreal, P. Q., Feb. 2-7.

COSMOS: Kansas City, Mo., Jan. 26-27.

FAUST (Reveries): Columbus, Ind., Jan. 25. Seymour 26. Anderson 27. Frankfort 28. Greencastle 29.

HESSE OPERA: San Francisco, Cal., Nov. 12-indefinite.

HILD PARK CONCERT: Fresno, Cal., Jan. 25. Los Angeles 26. San Diego 27. Santa Anna 28.

H. WOOD CO. CONCERT: Sterling, Kans., Jan. 25. Great Bend 26. Larned 27. Kingsley 28. Dodge City Feb. 2. Garden City 3.

JOHN OPERA: Portland, Ore., Jan. 25-26.

LITTLE TYCOON: St. Louis, Mo., Jan. 25-26. Peoria, Ill., Feb. 2. Burlington, Ia., 3. Des Moines 4. Marshalltown 5. Council Bluffs 6. St. Joseph, Mo., 7. Kansas City 8-14.

LAMPS: S. B. QUARTETTE: Bath, Me., Jan. 25. Rockland 26. Auburn 27. N. Y. city Feb. 2. Fredon, N. Y., 3. Brooklyn 4. Rutherford 5. Mount Kisco 6.

LOUISIANA CLUB: Urbana, O., Jan. 25. Plain City 26. Cambridge 27. Barnesville 28. Mt. Vernon Feb. 2. Cleveland 3. Marion 4. Dayton 5. Findlay 6. Adrian, Mich., 7. Tecumseh 8. Ypsilanti 9. Detroit 10. East Saginaw 11. Bay City 12.

MCKELL OPERA: Detroit, Mich., Jan. 25-26. Cleveland 27. Feb. 1-7. Buffalo, N. Y., 8-14.

MARIE-GREENWOOD OPERA: Knoxville, Tenn., Jan. 25. Asheville, N. C., 26. Greenville, S. C., 27. Charlotte 28. Columbia 29. S. C., Feb. 2. Wilmington, N. C., 3. Charleston, S. C., 4. Augusta, Ga., 5. Savannah, Ga., 6. Jacksonville, Fla., 7. Norfolk 8. Ocala 9. Selma, Ala., 10. Montgomery 11. Atlanta 12.

POOR JOHANNES: N. Y. city Oct. 14-indefinite.

PAULINE HALL OPERA: Brockton, Mass., Jan. 25. Hartford, Conn., 26. Philadelphia, Pa., Feb. 2-7.

ROYAL EDINBURGH CONCERT: Louisville, Ky., Jan. 25.

SWEDISH QUARTETTE CONCERT: Indianapolis, Ind., Jan. 25. Dayton, O., 26.

THE MERRY MONARCH (Francis Wilson): Baltimore, Md., Jan. 25-26.

WILDER OPERA: Pittsburgh, Pa., Jan. 25-26.

VARIETY AND BURLESQUE.

ADA RAY BURLESQUE: Henderson, Ky., Jan. 25. Owensboro 26. Louisville Feb. 1-7.

CITY CLUB: New Haven, Conn., Jan. 25-26. Paterson, N. J., Feb. 2-7.

CHARGE BURLESQUE: Louisville, Ky., Jan. 25-26. St. Louis, Mo., Feb. 2-7.

DELAIR AND DEBRIMONE: Philadelphia, Pa., Jan. 25-26.

FAY FOSTER BURLESQUE: Pottsville, Pa., Jan. 25. Reading 26. Allentown 27.

FAUST UP TO DATE: St. Louis, Mo., Jan. 25-26.

GUS HILL: Manchester, N. H., Jan. 25. Pittsburgh, Mass., 26. Natick 27. Marlboro 28. Boston Feb. 2-7. Philadelphia, Pa., 8.

GILLETTE: Harlem, N. Y., Jan. 25-26.

GILBERT BURLESQUE: Cory, Pa., Jan. 25. Meadville 26. Youngstown, O., 27.

HAYDON-VOLTER AND MARTINETTE: Boston, Mass., Jan. 25-26.

HOWARD ATHENEUM: Omaha, Neb., Jan. 25. Kansas City, Mo., 26-27. St. Louis Feb. 1-7. Chicago, Ill., 8-14.

HERMANN'S TRANSATLANTICS: Pittsburgh, Pa., Jan. 25-26.

HIVY SPECIALTY: Baltimore, Md., Jan. 25-26.

HENRY BURLESQUE (No. 1): Philadelphia, Pa., Jan. 25-26.

HARRY WILLIAMS: N. Y. city Jan. 25-26.

IDA SIDGON: San Francisco, Cal., Jan. 25-26. Feb. 27.

IRWIN BROS.: Cleveland, O., Jan. 25-26.

LESTER AND ALLEN: Saratoga, N. Y., Jan. 25. 26. 27. Falls 28. Hallowell 29. Amsterdam 30. Albany Feb. 2-7.

LESTER AND WILLIAMS: Philadelphia, Pa., Jan. 25-26.

LILLY CLAY GILBERT: Washington, D. C., Jan. 25-26.

LOUISE JEMPEY: Minneapolis, Minn., Jan. 25-26.

LOUISE JEMPEY: Philadelphia, Pa., Jan. 25-26.

MAY DAVENPORT BURLESQUE: South Bend, Ind., Jan. 25.

NEILSON'S WORLD: Chicago, Ill., Jan. 25-26. Evansville, Ind., Feb. 2-7. Vincennes 8. Terre Haute 9. Bloomington, Ill., 10. St. Louis, Mo., 11-14.

NIGHT OWLS: Pittsburgh, Pa., Jan. 25-26. Baltimore, Md., Feb. 2-7. Philadelphia, Pa., 8-14.

PAINE'S FOLLY: Worcester, Mass., Jan. 25-26.

ROSE HILL'S BURLESQUE: Buffalo, N. Y., Jan. 25-26.

ROSE HILL'S BURLESQUE: Buffalo, N. Y., Jan. 25-26.

RENTZ-SANTLEY: Terre Haute, Ind., Jan. 25. Indianapolis 26. Dayton, O., 27. Springfield 28. Cincinnati Feb. 1. 2. Pittsburgh, Pa., 3-14.

REILLY WOODS: Detroit, Mich., Jan. 25-26. Toronto, Ont., Feb. 2-7. Montreal, P. Q., 8-14.

SAN DEVERE: N. Y. city, Jan. 25-26.

SENSATIONAL BOOM: Albany, N. Y., Jan. 25-26.

SYRACUSE FEB. 2-7.

SURPRISE: Newark, N. J., Jan. 25-26.

TOOLE AND ROY'S SPECIALTY: Philadelphia, Pa., Feb. 2-7.

VAIDISSEY: Columbus, O., Jan. 25-26. Rochester Feb. 2-7. New York city 8-14.

WEBER AND FIELDS: Dayton, O., Jan. 25-26. Indianapolis, Ind., Feb. 2-7. Cincinnati, O., 8-14.

WHALLEY AND MARBLE: Buffalo, N. Y., Jan. 25-26.

WILLIAMS AND ORR: N. Y. city Jan. 25-26. Feb. 7.

MINSTRELS.

AL. G. FIELDS: Jacksonville, Fla., Jan. 25. Savannah, Ga., 26. Charleston, S. C., Feb. 2. Augusta, Ga., 3. Columbia, S. C., 4. Wilmington, N. C., 5. Norfolk, Va., 6. Richmond 7. Fredericksburg, Va., 8.

BLANK MORE: Decatur, Ill., Jan. 25. Taylorville 26. Morrisville 27. Litchfield 28.

CLEVELAND'S COLORED: Chicago, Ill., Jan. 25-26.

CLEVELAND'S MAGNIFICENT: Ottawa, Ont., Jan. 25-26.

CLEVELAND'S CONSOLIDATED: Montgomery, Ala., Jan. 25. Pensacola, Fla., 26. Mobile Ala., 27. New Orleans, La., Feb. 1-7. Cincinnati, O., 8-14.

GEORGE W. WOOD: Watertown, Conn., Jan. 25. Meriden 26. Norwich 27. New London 28.

GORMAN BROTHERS: Olean, N. Y., Jan. 25. Bradford, Pa., 26. Warren 27. Jamestown, N. Y., 28. Dunkirk 29. Erie, Pa., 30. Olean city 31. Titusville, Pa., 32. Beaver Falls 33. Sharon 34. Youngstown, O., 35.

H. HENRY: Charles City, Ia., Jan. 25. Mason City 26. Austin, Minn., 27.

LEW JOHNSON: Oakland, Cal., Jan. 25-26.

M. KANASS COLORED: Emporia, Kans., Feb. 2. Burlingame 3. Topeka 4. Lawrence 5. Atchison 6.

PRINCE AND WEST: Little Rock, Ark., Jan. 25. Pine Bluff 26. Helena 27. Memphis, Tenn., Feb. 2. Nashville 28. Evansville, Ind., 29. Vincennes 30. Indianapolis 31. Hamilton, O., 32. Dayton 33. Columbus 34.

THATCHER: Kansas City, Mo., Jan. 25. Topeka, Kans., 26. St. Joseph, Mo., 27. Quincy, Ill., 28. Chicago, Feb. 2. Milwaukee, Wis., 3. Racine 4. Pullman, Ill., 5. Elgin 6.

VERELAND: Greensboro, N. C., Jan. 25. Norfolk, Va., 26. Alexandria 27.

MISCELLANEOUS.

BRISTOL'S (B. M.) EQUESTRIAN: Toronto, Ont., Jan. 25. Coburg Feb. 2. Peterboro 3. Lindsay 4. 5. Barrie 6.

ELL PERKINS: Tilton, N. H., Jan. 25. Newport 26. Plattsburg, N. Y., 27. Belfast, Me., Feb. 2. Millville, Mass., 3. Dalton 4. Williamstown 5.

GREEN'S GLASSLOWERS: Harrisburg, Pa., Jan. 25-26.

HENRY M. STANLEY: Wilmington, Del., Jan. 25. N. Y. city 26. Troy, N. Y., Feb. 2. Utica 3. Geneva 4. Rochester 5. Elmira 6. Youngstown 7. Akron, O., 8. Mansfield 9.

HAYDON'S HIGHER: Van Wert, O., Jan. 25.

HANNIBAL A. WILLIAMS: Stanton, Pa., Jan. 25. Newark, N. J., Feb. 2. Fall River, Mass., 3. Dayton, O., 4. Newark 5.

HERMANN: N. Y. city Dec. 1-indefinite.

KELLAR: Lebanon, Pa., Jan. 25. Philadelphia Feb. 2-7.

PROFESSOR MALETO: Lectures: No. Baltimore, O., Jan. 25. Tiffin 26.

SHONK BLIZZ: Winfield, Kans., Jan. 25. Caldwell 26. Marion 27.

STEEN AND WARD: Sacramento, Cal., Jan. 25-26.

W. W. DAYTON: Hornellsville, N. Y., Jan. 25. 26. Wellsville 27. Canisteo Feb. 2. Danville 3. 4. Mt. Morris 5.

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